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MAGAZINE

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» LATEST DOCTOR WHO NEWS! » COMIC STRIP ACTION!

DWM 401 | 12 NOV 2008 | £3.99 | $7.99

PULL TO OPEN

> “I just remember being amazed by this incredibly ugly man they’d found to play him!”

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DOCTOR·WHO MAGAZINE

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» Letter from the Editor

I have a confession to make. I love Davros.

And I don’t mean “I love Davros” in the way that I might casually say, “I love watching *Neighbours*,” or “I love eating jaffa cakes,” or “I love a lie-in on a Sunday morning” (although all of those things are nice too). No, I mean, “I love Davros in a way that makes other people look at me strangely.” I mean, “I love Davros so much that I’ll be buying extra copies of *Doctor Who Adventures* Issue 87 with its free Davros dressing-up kit, so that I can re-enact classic Davros moments at home.” Yes, I am a total Davros *nut*.

Back in February, I was at the *Doctor Who* studios for **DWM**’s Issue 400 photoshoot with David Tennant. David and I are having our photo taken with **Doctor Who Weekly** Issue 1, when one of the Assistant Directors pops her head around the door to say, “Davros is ready!”

It’s Julian Bleach’s first day in the studio in full make-up. “Oh, we’ve *got* to see Davros!” yelps David, thrusting the copy of **DWW** back into my hands before dashing off. And then we’re *running* – about a dozen of us – *chasing* after the Doctor, trying to keep up, so that we can all meet the evil creator of the Daleks face to face!

And then... there he is. Davros, before our very eyes! And he’s moving around, and talking, and even shaking hands with the Doctor, using his new metal claw. We all compare the picture of the ‘original’ Davros on page 9 of **Doctor Who Weekly** #1 to the new model. It’s uncanny! What a moment. Everyone in the room is in pure fanboy heaven.

DOCTOR·WHO
DAVROS REBORN!
THE INSIDE STORY OF HOW THE DALEK CREATOR WAS BROUGHT BACK TO LIFE!
PLUS! BEHIND THE SCENES OF THE SARAH JANE ADVENTURES! >> LATEST DOCTOR WHO NEWS! >> COMIC STRIP ACTION!

Now, I love all of the Davroses (“Davroses” – is that even a word?!). Michael Wisher was brilliant, of course, in *Genesis of the Daleks*. And David Gooderson absolutely captivated me in the first *Doctor Who* story I remember watching, *Destiny of the Daleks*. And this year, Julian Bleach was mind-blowingly good in *The Stolen Earth/Journey’s End*.

But my personal favourite Davros was, and remains, Terry Molloy. It’s 25 years since Terry first put on the mask, when recording *Resurrection of the Daleks* in October 1983, and, for this fanboy, he will always be the definitive version.

That insidious, charming tone he’d use to bewitch Kara and Tasambeker. Those brilliant ranting speeches. That insane gurgling giggle! It’s Terry’s spellbinding performance that turned me into an unashamed Davros-lover, so, for me, Terry still reigns supreme.

So, I hope you enjoy this special issue devoted to Davros – the greatest *Doctor Who* villain of all time!

Tom

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Writers’ Guidelines are available by sending an SAE to the editorial address. There’s no-one quite like Davros, I know you will agree. He’s always been a bit insane, but that’s what attracts me. There’s no one quite like Davros, he wants his victory. Before it’s bedtime, he will plot, to end reality. Davros, we love you. Davros, we do. Though you may be far away, we think of you...

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PRODUCTION NOTES

Executive producer **Russell T Davies** writes exclusively for **DWM** about *Doctor Who*'s latest awards victory...

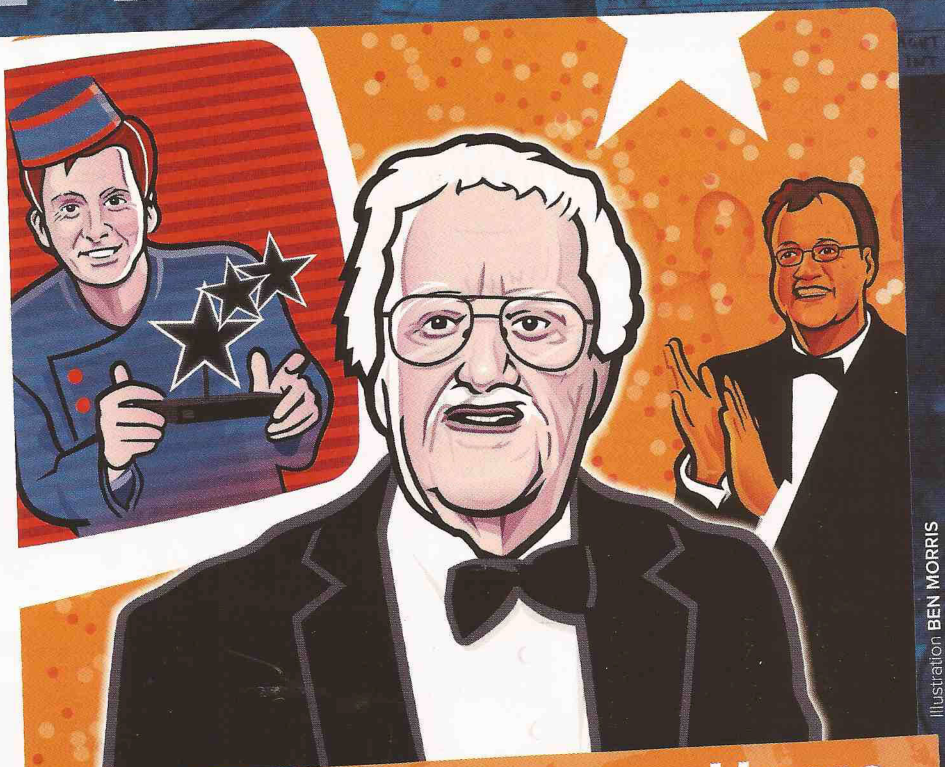


Illustration BEN MORRIS

MONDAY 8 September, and it's the *TV Quick* & *TV Choice* Awards! Yes, it's time for another glitter-packed celebrity name-dropping column, so grab your Sharpies and hold on tight!

Dorchester Hotel. Drinks beforehand. Tight crush of tinted moisturiser. I'm two shades more orange, just by standing still. John Barrowman opens a bidding war on the *Hollyoaks* boys (I have no idea what he means), ooh, I meet Becky and Fizz from *Coronation Street*, they are my new best friends, and there's Tim Healy, my old mate from *The Grand*, oh but look, Patrick Mower's saying hello! All I can think about is *Target* and *Whodunnit* and his unexpected death in *Dark Side of the Sun*, but no, he wants to talk about *Doctor Who* cos his son's a big fan, hooray! And there's his *Emmerdale* co-star Charlotte Bellamy who remembers me from the Edinburgh Festival 14 years ago, and she hasn't changed a bit, so that's nice.

"The applause for Sir Bernard keeps going. Honestly, it's wonderful. The whole room. The man is loved!"

Then it's through to the ballroom – there's Phil Collinson! Remember him?! Big hugs! How's things? I tell him that Gareth Roberts is delivering the first draft of 4.15 tomorrow, and my mighty Time Brain foresees that it will contain the words 'posh', 'Athelstan', 'chirrup' and the line "Wonder what she gets up to of an evening." We then argue over who's collecting the award, if we win. You go. No, you go. No, you. Eventually, I say, "Look Phil, you've done four series, you deserve to go up there. Besides, you're never gonna win anything ever again, so make the most of it."

He he he.

Then it's dinner, and gossip, and Bernard Cribbins tells us that people have been shouting "Hello Grandad! Hello Wilf!" wherever he goes. "The love that people have for this show is remarkable." Then Catherine arrives, hot-foot from the West End (David can't make it, cos he's still in panto) just in time for the lights to go down. It begins! They start with a three-minute compilation of all the year's best clips, and you're never more fanboy then when you're trying to spot two seconds of *Doctor Who* in a montage. Just like when I was a kid, and something like *Swap Shop* would show TV highlights; that thrill of a glimpse of your favourite show. And there we are, in amongst the ice-skating stars and Walford & Weatherfield & Woolpack shenanigans – look! Sarah Jane cringing at the wheel, screaming "I'm sorry!" Captains Jack and John snogging! Jenny detonating the tunnel! It's daft, but at times like that, when *Doctor Who* appears alongside other shows, I somehow think: blimey, we're really *real*.

Then the awards begin. *Strictly Come Dancing* wins. Tess Daly takes forever to make a speech. Ant and Dec win, Catherine's heckling that the award should be hers. There's a lovely standing ovation in memory of Geoffrey Perkins. *Ashes to Ashes* wins Best New Drama, and Philip Glenister makes a speech, saying, "Thank God *Doctor Who* isn't new." *Loose Women* wins, we tell John Barrowman that he should be up there with them, cos he's on it so often. Then Charlotte wins Best Soap Actor, nice one! And then it's our category. Hush. And the winner is... *Doctor Who*! Oh yes! Phil's at the microphone. "I'll make this quick. I learnt that from Tess Daly." We're hooting! Then it comes to Best Actress, and when they show clips of the nominees, a bonneted Judi Dench is first on screen. "Judi Dench!" mutters the former Donna Noble, "I don't stand a chance." And the winner is... Catherine Tate! Oh, and we stand and yell and we're clapping her like crazy. I swear, moments like this are so happy. She's gobsmacked, at the microphone. "It's the first time I've been nominated for something that isn't comedy."

Then it comes to Best Actor, and David wins, hooray, but there's instant confusion – we'd been told that if David wins, Bernard would accept the award on his behalf. He's got a speech ready in his pocket, he's been preparing it for weeks. But instead, David suddenly appears on screen – the upstager! – clutching his award, backstage at the panto. When the lights come back up, we're all patting Bernard on the shoulder in consolation. Never mind. Sorry. But then the host, Ben Miller, saves the day: "I'm a bit confused, I thought Bernard Cribbins was coming up...?" And we all shout yes, yes! Bernard! And the great man is saying no, no, in all his modesty, but more people start clapping, then a lot of people are clapping, then everyone is clapping, and he's got no choice, he bounds up, sprightly as ever, on to the stage. And this is the real reason I'm telling you about this night: the applause for him keeps going, and it is amazing. Honestly, it's wonderful. The whole room. Soap stars and Dragons and Sir Alan and ballroom dancers, all saluting him. Bernard's at the podium, making 'cut!' gestures, trying to stop them, but no, on and on it goes. Ladies and gentlemen, Sir Bernard Cribbins. The man is loved.

And then it's over, everyone's milling about, kisses, hugs, snarls, flirting. I manhandle Philip Glenister aside to get to his wife, Beth Goddard, who was such a brilliant finger-clicking black-gloved nun in *The Sarah Jane Adventures*. "I loved that job! Kids in the street were scared of me!" I meet Carol McGiffin from *Loose Women*, who says, "I spent last weekend watching the whole box-set of *Queer as Folk*," and therefore I love her deeply. Finally, it's time to go – always leave early, that's my advice – but as I head off, I bump into the editor of *TV Quick*, and thank him. He says, "Since you're only doing Specials next year, I suppose you won't qualify for any of our categories."

"Well," I say, "Nice to give someone else a chance." Then I can't help adding, "But only for one year, mind." And off I go, now ten shades more orange, into the black cab and streetlights night.

GALLIFREY GUARDIAN

All the latest news from every corner of the *Doctor Who* universe...

CHRISTMAS SPECIAL NEWS!

The Next Doctor!

As writing continues on the 2009 Specials, the title of the *Doctor Who* Christmas episode for 2008 is revealed at last!

There's only two-and-a-half months to wait until this year's *Doctor Who* Christmas Special starring David Tennant, David Morrissey [pictured left], Dervla Kirwan and Velile Tshabalala – and BBC Wales has officially confirmed that the story carries the intriguing title *The Next Doctor*. So will we be meeting the Eleventh Doctor at Christmas? You'll have to wait just a bit longer to find out...

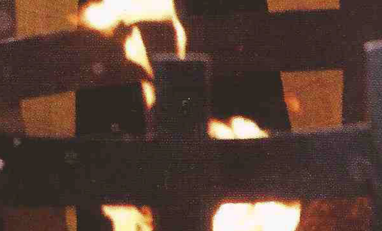
"*The Next Doctor* isn't actually completed yet," the Special's writer and executive producer Russell T Davies tells **DWM**. "The locked-off edit has been sitting on the shelf for a few months, so we're all very excited about seeing a finished version. The Mill has had the summer off from *Doctor Who*, while they worked on the brilliant FX for BBC Wales' *Merlin*, but they're just beginning to swing back round to us. The FX sequences – and I promise you, even the rough versions look astonishing – will be finished by mid-October, with the final mix and Murray Gold's music score ready for a dubbing session towards the end of October, or the first week of November. So there's still a way to go. I can tell you that, pending the exact duration of certain FX shots, it's just about exactly 60 minutes long. And it's also worth reminding everyone that although we've now got something of a Christmas Day tradition, we can't guarantee the exact transmission slot until a few weeks before Christmas. But we can't wait for you to see it!"

Further cast names for the Special have also been confirmed to **DWM**. "**Michael Bertenshaw**, **Edmund Kente**, **Neil McDermott**, **Matthew Allick** and **Ashley Horne** all make guest appearances," says Russell T Davies, "while our old faithfuls **Paul Kasey** and **Ruari Mears**, amongst others, throw themselves into action as both Cybermen and the mysterious Cybershades.

"Science-fiction fans might also be interested to note the casting of **Jason Morell**, son of the famous actor André Morell, who played Professor Bernard Quatermass in the original BBC production of *Quatermass and the Pit*, in 1958. [*André also played Marshal Gaspard de Saux-Tavannes in three episodes of the 1966* Doctor Who *serial* The Massacre of St Bartholomew's Eve, *fact fans! – Ed*] So there's a fine line of the BBC's science-fiction heritage being passed down from generation to generation, and we were delighted to welcome Jason on board."

MORE NEWS ON NEXT YEAR'S SPECIALS p6 »

ALSO INSIDE!



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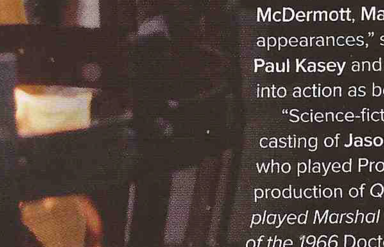
» **2009 SPECIALS NEWS**
FIRST DIRECTOR CONFIRMED!



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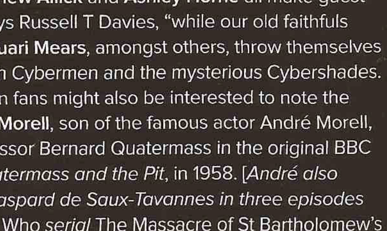
» **DAVROS AT EARLS COURT**
EXHIBITION HAS NEW GUEST!



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» **TALONS DUO RETURN**
NEW COMPANION CHRONICLE!

GALLIFREY GUARDIAN

All the latest news from every corner of the *Doctor Who* universe...

EXCLUSIVE!

Director confirmed for Easter Special...

As we eagerly await the Christmas Special, the *Doctor Who* production team is already looking forward to next year's Special episodes – the first of which, by Russell T Davies and Gareth Roberts, is set to air at Easter.

"Although it's early days, production on next year's Specials is looming on the horizon," Russell T Davies tells **DWM**. "Pre-production is due to start in mid-November – although we're already having lots of discussions about the schedule and the design. And we can announce that the director of the first Special, Episode 4.15, is **James Strong**. We're so happy that he's returning to the fold – James has handled Daleks in sewers, hordes of Adipose and Satan himself, as well as a *Titanic* with Kylie on board, but believe me, none of that will have prepared him for what we're about to unleash in this next script! At the same time, pending final contracts, the directors of the other Specials have been appointed – but we've got many months to fill on the pages of *Gallifrey Guardian*, so we'll withhold those names for a bit!"

Awards victory!

Doctor Who has swept the board at this year's *TV Quick* and *TV Choice* Awards, coming away with three more trophies. The awards were voted for by readers of the two magazines and took place at London's Dorchester hotel on Monday 8 September.

Doctor Who was crowned Best-Loved Drama for the third year running, with the trophy collected by proud producer Phil Collinson. David Tennant was then named Best Actor for the third successive year. David was unable to attend the ceremony due to his commitments in *Hamlet*, so the award was accepted on his behalf by Bernard Cribbins. Catherine Tate herself collected her award for Best Actress and said, "I genuinely don't know what to say, because Judi Dench was nominated and other great people. This is the first nomination I've ever had for anything that's not comedy-related."

Bernard Cribbins with David's award. © Rex

Catherine Tate with her own award. © Rex

Meanwhile, this year's National Television Awards will be held on Wednesday 29 October. *Doctor Who* and its stars have now scooped awards every year since 2005, including three consecutive wins for both Most Popular Drama and Most Popular Actor.

Although at the time of going to press final nominations had yet to be announced, it's anticipated that *Doctor Who* will feature among the programmes listed in several different categories. You can vote in this year's awards and support *Doctor Who* by visiting *www.nationaltvawards.com* – but hurry!

Doctor Who Backstage

A special *Doctor Who* competition has been run in aid of the BBC's Children in Need appeal. Unfortunately, as this issue is published, the competition will have closed, but Russell T Davies tells us more.

"We've always tried to do something unique and different for Children in Need," says Russell. "In 2005 we had that special scene between the Tenth Doctor and Rose, in which viewers got their first proper glimpse of David Tennant, and we also hosted a hugely successful Children in Need dinner. In 2006, we held the *Doctor Who* Concert in Cardiff, and 2007 saw the return of Peter Davison in *Time Crash*. But 2008's event has been more than a year in the planning, because we want to get bigger and better, every time! We receive literally thousands of requests to visit the Upper Boat studios, which is normally impossible, since we're busy filming. But this year, the lucky winners of the competition will get to see everything. The TARDIS and its neighbour, the huge Torchwood Hub, will both be open to visitors. And next door, we've got Sarah Jane's attic, with Mr Smith in all his glory. But there'll be more than just sets – we'll have costumes and prosthetics on display, with members of the crew on hand. The winners will be shown around the studios with designated guides ready to answer every question – and I should know, since one of those guides is me! And another is Julie Gardner! There are a lot of people working hard to make sure this is an absolutely unique and wonderful day out. And the most important thing is that every penny raised goes to Children in Need."

The Dalek creator heads to the Earls Court Exhibition...

Davros, the Doctor's arch enemy, creator of the Daleks, and cover star of this **DWM**, is currently on display at the *Doctor Who* exhibition at Earls Court. The exhibition, the largest *Doctor Who* exhibition ever at almost 2,000 square metres, also includes Daleks, Cybermen, Slitheen, Ood, K9, the Empress of the Racnoss and many more props and costumes from the series. Due to public demand, the exhibition has been extended until Sunday 9 November 2008.

Nigel Nathan, Managing Director of Earls Court and Olympia Venues says, "We're delighted that the *Doctor Who* Exhibition has been extended. It's proven to be a really big hit over the school half term and summer holidays and will no doubt continue as we head into autumn. It's great that we can offer families something a little bit different and as the nights soon draw in it will become a little spookier around the venue, especially in the lead up to Hallowe'en!"

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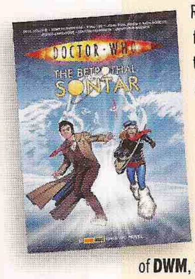
WHO'S HERE
WHO'S HERE
Come and visit Davros. He'd like that.

For further details and to book tickets visit *www.eco.co.uk/doctorwho* or call the box office on 0871 230 1092.

Sontar-Ha!



Released this month from Panini Books is the latest *Doctor Who* Graphic Novel, *The Betrothal of Sontar*, price £15.99. Featuring the very first comic strip adventures of the Tenth Doctor and Rose from the pages of **DWM**, this handsome volume includes eight full-colour strips – *The Betrothal of Sontar, The Lodger, F.A.Q., The Futurists, Interstellar Overdrive, Opera of Doom!, The Green-Eyed Monster* and *The Warkeeper's Crown* – as well as in-depth commentaries on all the stories from the writers and artists.

SJA Success

Series Two of the *Doctor Who* spin-off, *The Sarah Jane Adventures*, continues its successful run on Monday evenings on BBC One at 4.35pm, and CBBC at around 5.15pm. The next episodes to air on BBC One are *Day of the Clown* Part 2 (20 October); *Secrets of the Stars* Part 1 (27 October); *Secrets of the Stars* Part 2 (3 November); and *The Mark of the Berserker* Part 1 (10 November). The overnight rating on BBC One for the first episode, *The Last Sontaran* Part 1, was an impressive 0.7 million viewers, up on the slot's usual 0.4 million. See pages 54 and 66 for more coverage of *SJA*.

Audio News

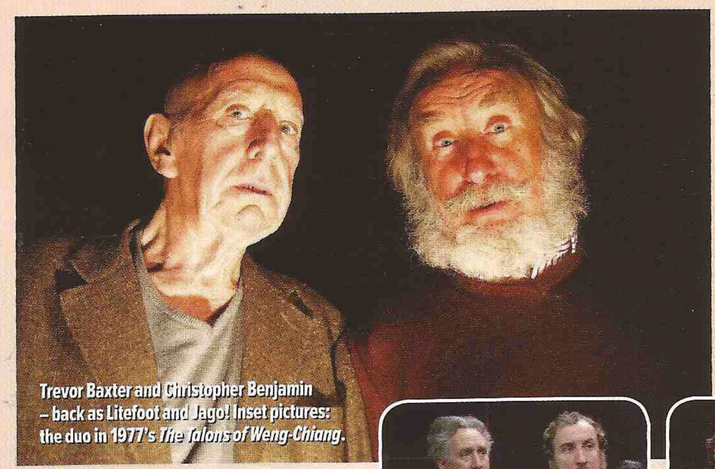
Further to last issue's news, David Troughton's reading of the Target novel *Doctor Who and the Abominable Snowmen*, an adventure featuring the Second Doctor, Jamie and Victoria, has been brought forward by one month to January 2009.

Strip Pub

A mini-convention, 'Vworp Vworp!' is due to be held on Saturday 18 October, at the Lass O'Gowrie pub in Manchester. Scheduled to appear (subject to work commitments) are a number of guests who have been instrumental in the creation of the **DWM** comic strip, including former editors Dez Skinn, John Freeman and Gary Russell; writer and strip editor Scott Gray; writers Paul Cornell and Ian Edgington; and artists Martin Geraghty, Adrian Salmon, and Lee Sullivan. For further details and to book tickets visit *www.thelass.co.uk/news.php*

EXCLUSIVE!

»Talons' Jago and Litefoot are reunited for a new audio story!



Trevor Baxter and Christopher Benjamin – back as Litefoot and Jago! Inset pictures: the duo in 1977's *The Talons of Weng-Chiang*.

The 12th and final release of the third season of *Doctor Who: The Companion Chronicles* audio range has been revealed – but, surprisingly, this special release doesn't feature any of the Doctor's regular companions at all! Instead, *The Mahogany Murderers* written by Andy Lane, reunites Trevor Baxter as Professor Litefoot and Christopher Benjamin as Henry Gordon Jago – two very popular characters last seen in the 1977 TV story *The Talons of Weng-Chiang*.

"This is a reunion that fans of *Doctor Who* have been demanding for literally years," audio series producer David Richardson tells **DWM**, "so we're delighted to finally make this a reality.

"Recording took place in September 2008, and both actors were thrilled by Andy Lane's script, which stays true to the wit and imagination of Robert Holmes [the author of *Talons*] and finds the amateur sleuths on the trail of another mystery in Victorian London."

"It was a very good script indeed," says Christopher Benjamin, who recently appeared as Colonel Hugh in the *Doctor Who* TV episode *The Unicorn and the Wasp*. "Andy Lane obviously knows the characters very well!"

"It's as though one has never been away," adds Trevor Baxter. "From the moment we started reading it, I just felt that we were back."

» Three's Company

Meanwhile, scheduled to begin in Spring 2009 is *The Three Companions*, a special *Doctor Who: Companion Chronicles* story told in ten-minute episodes. The script has been written by Marc Platt, and the 12 parts will be available as an extra feature on consecutive full-cast plays in the *Doctor Who* audio range (ultimately amounting to a two-hour tale). Platt's script will bring together three different eras of the show, and it's confirmed that one of the companions will be Anneke Wills, reprising her role as Polly.

» Licence Renewed

The ink is still drying on a freshly signed contract between Big Finish and BBC Audio. The new deal allows Big Finish to continue to produce and distribute new *Doctor Who* audio dramas and dramatic readings until the end of 2010. "We couldn't be happier that our licence with the BBC has been renewed," Company Director, Jason Haigh-Ellery tells **DWM**. "This is such an exciting time for *Doctor Who* and we are delighted to be a part of it by making new and exciting adventures for the various Doctors and their companions."

The new *Doctor Who* audio series starring Paul McGann and Sheridan Smith begins on BBC7 on Sunday 19 October at 6pm, with each episode repeated at midnight. Turn to page 42 for our preview...

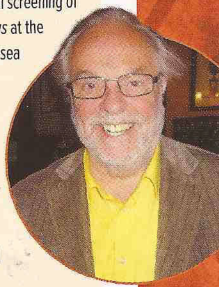
»Doctor Who Magazine celebrates Issue 400 in style!

DWM celebrated its 400th issue at a party in London on 20 September. As well as the many past and present editors, writers, designers and artists, plenty of names from the world of *Doctor Who* were in attendance, including Nicholas Courtney, Sophie Aldred, Terrance Dicks, Mark Gatiss, Graeme Harper, Philip Madoc, Steven Moffat, Nicholas Briggs, Tom MacRae and Anneke Wills. And by the end of the night, our lovely cake didn't look like this any more...

DOCTOR·WHO
400
Fantastic issues!

Seven editors together! From left to right, Alan Barnes, Marcus Hearn, Gary Gillatt, Sophie Aldred (yes, she *does* count, so there), Tom Spilsbury, Clayton Hickman – and at the front, the man who started it all off – Dez Skinn.

» Solon Lives!



For the 45th anniversary of *Doctor Who*, 'Regenerations' is presenting a special screening of *The Brain of Morbius* at the Village Hotel, Swansea on the Sunday afternoon of 23 November 2008. Doctor Solon himself, Philip Madoc, will be in attendance and will be interviewed during the event. Tickets are priced £20 each and are on a first come, first served basis... but **DWM** has TEN tickets to give away to readers who can tell us: What is Solon's first name? Answers, including your email address (postcards only), to the address on page 12 (marked MORBIUS) by 12 November. Good luck!

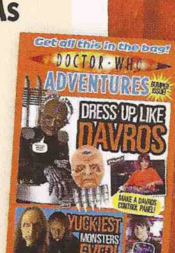
» Book News

Three new *Doctor Who* novels are set for release in Autumn 2009: *The Taking of Chelsea 426* by David Llewellyn, *Autonomy* by Daniel Blythe and *The Krillitane Storm* by Christopher Cooper.

» Soundtrack 3

Murray Gold's soundtrack to the 2008 series of *Doctor Who* is set for release on 17 November on CD and download, from Silva Screen. The album includes the *Song of Freedom* from *Planet of the Ood* and the BAFTA-nominated score from the 2007 Christmas Special, *Voyage of the Damned*. The RRP has yet to be announced at the time of going to press.

» New DWAs



Readers of *Doctor Who Adventures* can look forward to a free Ood Operations watch in Issue 86; a bumper Issue 87 with a Davros dress-up set including mask and claw; and a wind-up TARDIS and an interview with Lis Sladen in Issue 89. The weekly mag is available from all good newsagents, price £2.10.

» Competition Clarification

Apologies for any confusion caused by the wording of last issue's competition to win a visit to the filming of *Doctor Who* in 2009. The subject of your essay, in no more than 400 words, should be 'What *Doctor Who* means to me'. For full terms and conditions please see page 9 of **DWM** 400. And don't forget, the closing date is 13 November – so get writing!

GALLIFREY GUARDIAN

In the Shops

Your guide to the upcoming *Doctor Who* DVDs, CDs, books and magazines...

November

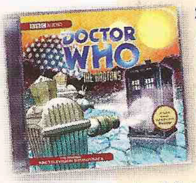
MONDAY 10

DVD *The Sarah Jane Adventures: The Complete First Series* BBC Children's DVD £24.99

DVD *Torchwood: Complete Series One and Two* 2lentertain £59.99

THURSDAY 13

DWM 402 Panini £3.99



Soundtrack CD *The Krotons* [Second Doctor, Jamie and Zoe] BBC Audio £13.99

MONDAY 17

DVD *Doctor Who – The Complete Fourth Series* box set [Tenth Doctor and Donna, Rose, Martha, Jack, Sarah] 2lentertain £69.99

THURSDAY 20

DWM Special: *In Their Own Words Volume 5* Panini £5.99

ALSO THIS MONTH

Talking Book *Doctor Who and Time Warrior* [read by Jeremy Bulloch] BBC Audio £17.99

Audio Drama CD *Forty Five* [Seventh Doctor] Big Finish £14.99

Audio Drama CD *The Companion Chronicles: Home Truths* by Simon Guerrier [Sara Kingdom] Big Finish £8.99

Audio Drama CD *Curse of the Daleks* Big Finish £14.99

Audio Readings *The Sarah Jane Adventures – The Ghost House* by Stephen Cole; *The Time Capsule* by Peter Anghelides [read by Lis Sladen] BBC Audio £9.99 each

All release dates are subject to change, and all prices are RRP.

Beyond the TARDIS

Dominic May tells us what *Doctor Who*'s movers and shakers have been up to away from the series...

TENNANT SELLS OUT

6,000 public sale tickets for the London run of the RSC's *Hamlet* starring **David Tennant** were snapped up on 12 September, with 270 people having queued (some overnight). Some on the day sales and returns will be made available mainly to 16-25-year-olds. Meanwhile at Stratford, Tennant has commenced his repertory run as Berowne in *Love's Labour's Lost* with **Nina Sosanya** as Rosaline and he has backed an appeal to raise funding for the RSC to transform its Stratford stronghold. He provided the foreword for Amnesty International UK 60th anniversary children's book *We Are All Born Free* and he is interviewed in the September/October *Amnesty Magazine*.

John and Jason Donovan *Party in the Park.*

ECCLESTON WINGS IT

Salford's Harrop Fold School, lately rebuilt and re-opened for the new school year, includes a **Christopher Eccleston** wing, as named by its pupils. Chris appeared with the Manchester Celebrity Pig Theatre Company as narrator in a modern adaptation of *Romeo and Juliet* (retitled *Romeo and Juliet: A Question of Choice*) at Herne Bay's open air Strode Park House on 5 and 6 September.

RTD'S SPELL FOR MERLIN

Julie Gardner enlisted the advice of **Russell T Davies** in bringing BBC One's *Merlin* to the screen. The series launched on 20 September with **James Hawes** directing **Colin Morgan**, **Anthony Head**, **Richard Wilson** and **Eve Myles**. **Phil Collinson** is an executive producer on BBC One forthcoming six-part drama *The Choir Project* by Debbie Horsfield starring **Sarah Lancashire** and Neil Pearson.

ANIMAL JACK!

John Barrowman is hosting CBBC's new 26-part *Animals at Work* co-production with Discovery Animal Planet launching in November featuring an array of talent from musical elephants to a school for buffalos. Hosting *Andrew Lloyd Webber's Party in the Park* on 14 September he sang *Oh What a Circus*, *Sunset Boulevard* and *A Perfect Year*.

THE PAST DOCTORS

Tom Baker was interviewed for BBC One's *Comedy Connections* about *Little Britain* on 4 September (*Little Britain USA* airs on BBC One not Two). **Sylvester McCoy** is Fred in comedy film *Mixed Up* in 2009. **Paul McGann** plays millionaire property dealer Richard Reeves in new ITV1 five-part Anthony Horowitz drama *Collision* alongside **Phil Davis**, **Dean Lennox Kelly** and **Claire Rushbrook**.

THE NEXT DOCTOR

David Morrissey stars as Terry in the European première of Neil LaBute's play *In a Dark Dark House* at London's Almeida Theatre from 20 November to 17 January.

NOISY FINALE

Colin Baker's completes the *Noises Off* tour with dates from 21 October to 29 November at Cardiff New Theatre (029 2087 8889), Malvern Festival (01684 892277), Bradford Alhambra (01274 432000), Milton Keynes (08700 606652), New Wimbledon (08700 606646) and Bromley Churchill (08700 606620). More information at *www.noisesoff.co.uk*.

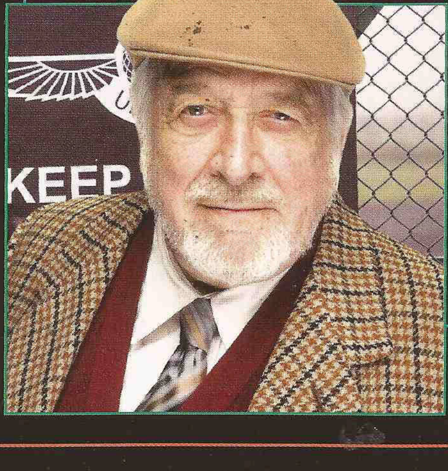
CHIBNALL LURES MORAN

Chris Chibnall has commissioned scripts from **James Moran** and *Torchwood*'s **Catherine Tregenna** for ITV1's *Law & Order: UK* starring **Freema Agyeman**. **Mark Gatiss**' third *Lucifer Box* novel, *Black Butterfly*, is out on 3 November.

QUICKIES

Katy Manning performed an impromptu show in Sydney on 29 August in support of The Variety Club. **Mary Tamm** was dominatrix Elektra in two-part ITV1 *Wire in the Blood* story *Unnatural Vices* on 12 and 19 September. **Keith Boak**, a producer on BBC One's *Casualty*, directed September's season opener. DWM

NEXT TIME...



SIR ALISTAIR IS BACK!

After nearly 20 years, one of the most popular recurring characters in *Doctor Who* is making a welcome return, in *The Sarah Jane Adventures*! **DWM** speaks exclusively to Brigadier Lethbridge-Stewart himself, *aka* actor Nicholas Courtney, about bringing the Brig out of retirement...

BOOOOOOOOOM!

Discover what happened in the Brig's last TV adventure! Read spellbound at how the BBC interpreted the legend of Merlin back in 1989 as *The Fact of Fiction* casts its eye over *Battlefield*...

THE HEAT IS OFF...

He was the producer who oversaw *Doctor Who*'s phenomenal success over the last four years – and who's now ready to reveal the secrets of his time on the series! **DWM** talks candidly to Phil Collinson in an exclusive interview.

A TASTE OF PARADISE

Will the *The Time Team* be taken to the cleaners? Join them as they travel with the Seventh Doctor and Mel to a luxurious tower block in the far future named *Paradise Towers*...

THINK AGAIN!

The final part of our latest comic strip adventure, as the Doctor tries to unravel the secrets of Knowsall in Daniel McDaid and Martin Geraghty's *Thinktwice*!

NOT TO MENTION...

... all your favourite features, the latest on the 2009 Specials in *Gallifrey Guardian* – plus *Production Notes*, *You Are Not Alone*, Previews, Reviews, Competitions, and more!

Well, here we go again! Be back here for DWM 402!

AVAILABLE AT WHSmith, NEWSAGENTS AND COMIC SHOPS FROM **13 NOVEMBER** PRICE £3.99

BBC AUDIO

DOCTOR · WHO

BBC AUDIO
DOCTOR · WHO
AN EXCLUSIVE AUDIO ADVENTURE
The Forever Trap
by Dan Abnett
READ BY CATHERINE TATE
EXCLUSIVE AUDIO ADVENTURE

Catherine Tate

reads The Forever Trap

Don't miss this fantastic story – the second in our new range of exclusives, launched earlier this year with PEST CONTROL, read by DAVID TENNANT

ALSO AVAILABLE THIS AUTUMN

New abridged readings of BBC Books

DOCTOR · WHO
Forever Autumn

FOREVER AUTUMN
Read by Will Thorp

SICK BUILDING
Read by Will Thorp

DOCTOR · WHO
Sick Building

DOCTOR · WHO
Wetworld

WETWORLD
Read by Freema Agyeman

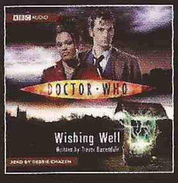
PEACEMAKER
Read by Will Thorp

DOCTOR · WHO
Peacemaker

DOCTOR · WHO
The Pirate Loop

PIRATE LOOP
Read by Freema Agyeman

WISHING WELL
Read by Debbie Chazen


DOCTOR · WHO
Wishing Well

BBC AUDIO
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New Adventures
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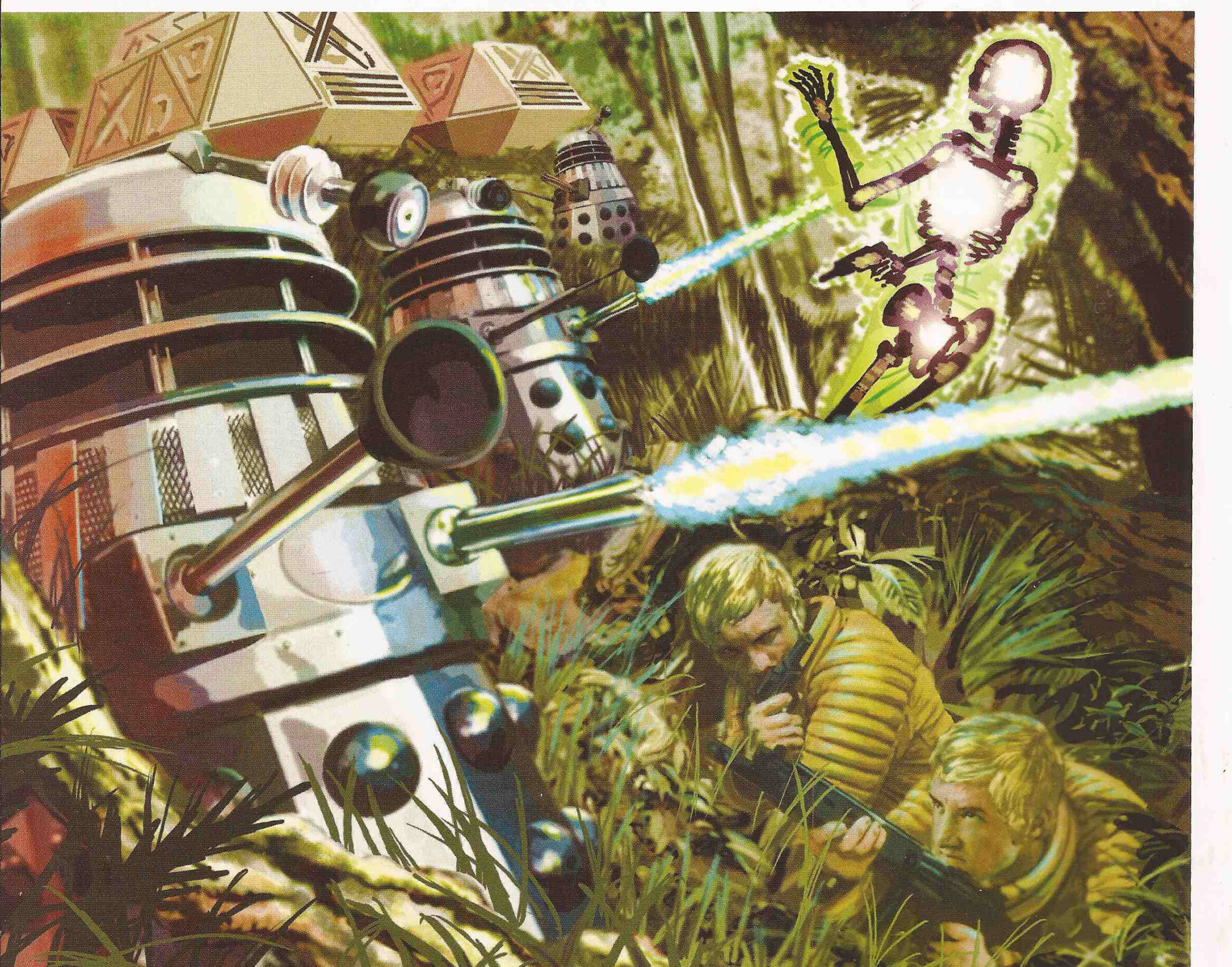
AUDIO PREVIEW

David Darlington goes behind the scenes of the Sixth Doctor's latest audio adventure... and meets the Daleks!



DOCTOR WHO
CLASSIC DOCTORS - BRAND NEW ADVENTURES
COLIN BAKER AND INDIA FISHER IN
BROTHERHOOD OF THE DALEKS
BY ALAN BARNES
THE AUDIO ADVENTURES OF DOCTOR WHO
FEATURING MICHAEL COCHRANE WITH NICHOLAS BRIGGS AS THE DALEKS
BIG FINISH
FULL CAST AUDIO DRAMA

Illustration **BRIAN WILLIAMSON**

» Brotherhood of the Daleks

WRITTEN BY Alan Barnes **STARRING** Colin Baker, India Fisher, Michael Cochrane, Nicholas Briggs **AUDIO DRAMA** Big Finish | **PRICE** £14.99 | **OUT** October 2008 | **AVAILABLE** www.bigfinish.com

As this story's title makes no pretence at hiding, the Daleks are once more back, back, BACK! Zooming towards their forty-sixth year, they show no signs of fading in popularity or menace; their impact seems to remain undiluted both on TV and in sound, and Audio Adventures executive producer and director Nicholas Briggs reckons he knows why. "There are all sorts of complicated reasons why the Daleks endure," Briggs says. "Some of it is to do with the physical design, some to do with the voice, some to do with the utter simplicity of their evil – they are uncomplicatedly *bad*, which is bizarrely reassuring for an audience. In a way, you don't re-invent the Daleks, you just have to get them *right*. The essential Dalek character is the lust for power and the complete intolerance and fear of anything non-Dalek. They are incredibly smart, but hampered by a lust for power and total control – and human history tells us that those who crave power above all else eventually crash and burn. And that's one of the joys of Dalek stories, watching them crash and burn spectacularly, but always knowing that they'll be back.

"They have a terrible *inevitability* about them... Keeping them fresh is a combination of making sure they are always true to the Dalek character, and ensuring that the story scenario has a fresh, interesting element to it. Dalek creator Terry Nation's trick, in writing for the Daleks, was always to think of a new story element that captured our imaginations: Daleks who were invisible, Daleks without guns, Daleks trying to kidnap the Earth – that sort of thing. Alan Barnes has come up with a great hook for *Brotherhood...*"

"I suppose the question, 'Are Daleks born, or made?' is buzzing around in this script somewhere," muses writer Alan Barnes. "I was interested in individual Daleks' memories and experiences. Just because they don't have – or appear to have – individual names or personalities, does it necessarily follow that each Dalek's life experience won't affect it? I began thinking about

The cast of *Brotherhood of the Daleks*, along with writer Alan Barnes (far right).

IN A NUTSHELL...

"SHE WAS A TRAITOR. SHE HAD TO BE DESTROYED! EXPPUNGED! Eliminated! There is a word. The word is... is... is..."

The TARDIS materialises. Despite console readings to the contrary, the Sixth Doctor and Charley step out into an alien jungle, where they find themselves stalked and then ambushed. They have landed in the middle of one of the Dalek wars – and this time the tactics used by both sides are threatening the very nature of reality...

BROTHERHOOD OF THE DALEKS is available on Double CD, priced £14.99 (£15.50 overseas) inc. p&p. and to download. CHEQUES PAYABLE TO: Big Finish Productions, PO Box 3787, Maidenhead, Berks, SL6 3TF CREDIT CARD HOTLINE: 01628 824 102 EMAIL: mailorderenquiries@bigfinish.com

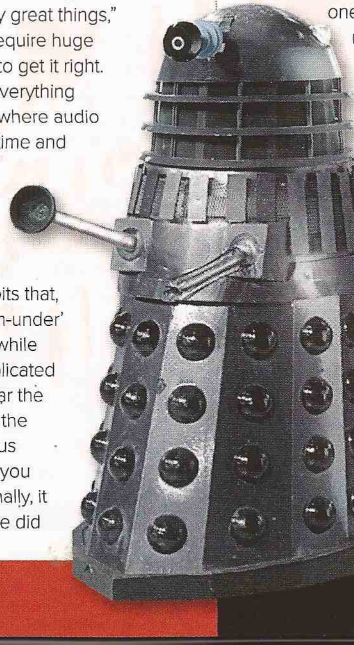
a specific battleground that might be central to the experiences of Daleks and their enemies – maybe a story with the Daleks as something like Vietnam veterans? – and I ended up with *Brotherhood of the Daleks*."

"The concept of Daleks having a 'brotherhood' is so weird and wrong, it's fascinating," continues Briggs. "The freshness of the story flowed from that – Daleks potentially experiencing feelings of kinship. When humans go to war, the emphasis is always on camaraderie; you have to rely on the man next to you, always watch the back of the next guy – that's the way armies work. The Daleks don't have that... but what if they *did*? Would that make them more, or less, successful as a fighting force? That's the core of this story, but there's a lot of other stuff in there. It's a story that plays tricks with the audience's perceptions of reality, and the context of it all doesn't become clear until the very last minute..."

"If you like things that are labyrinthine and complicated – boy, this is the story for you!"

INDEED, THE LISTENER IS ADVISED NOT TO POP out for a cup of tea at any point in this one – it's a story that will reward dedicated attention. "One's always aware that the listener is thinking, 'Ooh, the end of Part Three is coming up, there must be a big twist due...'," says Barnes. "And I wanted to make this one a slightly 'unsafe' experience for the listener – if you think you've got the story all sussed out, maybe, just maybe, you're wrong!"

"TV and film can do many great things," Briggs reckons, "and they require huge talents and great expertise to get it right. But ultimately they deliver everything on a plate to the audience, where audio demands an investment of time and effort. Once you've got that attention and higher level of concentration, there's the potential to do so much more with it. And *Brotherhood* certainly exploits that, with a lot of 'rug-pulling-from-under' going on. But interestingly, while *Brotherhood* is a very complicated script to read, when you hear the finished production, with all the sound effects and the various voices immediately placing you geographically and emotionally, it becomes clear. However, we did have a lot of discussions in studio, with actors doing a lot of head-scratching..."



"That was a big concern throughout the script development," Barnes agrees, "thinking 'How are we actually going to *do* this, technically'? But I was quite careful to associate certain sets of characters, or *aspects* of certain sets of characters, with particular soundscapes. Hopefully it'll have come off in the final mix! But that first day in the studio we had a lot of very dazed-looking cast members, asking 'Just who *am* I, exactly?'"

One of those head-scratchers being the Doctor himself: "*Brotherhood of the Daleks* was perhaps one of the most convoluted plots I've ever had to wrap my brain around!" star Colin Baker reveals. "I understood enough of it to thoroughly enjoy it, not least because it's got Daleks in it, but there are about five layers of 'Are they what they appear to be, or something else *pretending* to be? Are they deceiving themselves, or deceiving us, or a combination of all of those?' We ultimately got our heads round it, so we knew what we were playing when we were playing it. But if you like things that are labyrinthine and complicated – boy, is this the story for you!"

"One way of minimizing the problem of a complex script," Briggs points out, "is to record it largely in order, which is what I did with this one. The only disadvantage is that it means actors have to spend a lot of time hanging around, but there was such a great community feeling in the green room that this didn't matter. By and large, actors are quite gregarious in a work environment, and I did make sure that I cast a lot of fun people, and that warmth translates into actors feeling more at ease, which means they're more open to new ideas – including those in a beautifully baffling script!"

The incomparable India Fisher, *aka* Charley Pollard.

One aspect of the release that *everyone* can get their head round is the continuing success of the revitalising relationship between the Sixth Doctor and Charley Pollard, which Big Finish has recently announced will be extended for a longer run into next year. "The Sixth Doctor and Charley were only going to be together for three stories," Nick Briggs reminds us, "but everyone made such a fuss about that not being long enough that we changed our minds. And when I say everyone, I mean our audience *and* both Colin and India!"

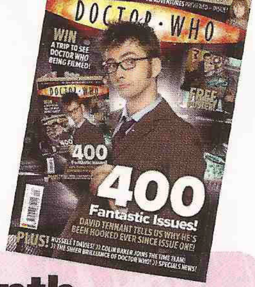
As one of the people behind the development of Charley in the first place, for his inaugural Eighth Doctor audio story *Storm Warning*, how does Alan Barnes feel about his creation's new lease of life? "The honest truth is," Barnes confesses, "that I just couldn't let go of Charley! As I've said before, although I think her relationship with the Eighth Doctor had come to its natural end, I thought she was a strong and interesting enough character to justify developing further. And I think the current arc shows her in a very different light – as someone shifty, secretive, perhaps even dangerous...? It's great that a lot of people are digging it, and want to know how it's going to develop. And how it's going to develop is – not in the way you ever expected, I hope!"

"When the 'we want more' reaction came," Briggs concludes, "Alan and I were sure there was more potential in the Charley storyline and felt that, in a way, we had been 'rushing it'. So my first move was to give them the *Return of the Krotons* subscriber bonus story coming in December. And we've also extended their partnership until the middle of next year – so there will be a final three stories, tying it all up. I think Alan's put in some beautiful twists in this story – and there are more to come soon, in *The Raincloud Man*..."

GALAXY FORUM

Send your letters to... Galaxy Forum,
Doctor Who Magazine, Brockbourne House,
Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.

E-mail: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or visit the **DWM** Facebook page at www.facebook.com



Letter of the Month...

Congratulations on your 400th issue – the best ever! Those great pictures of David Tennant with **Doctor Who Weekly** are a classic example of the clever jokes **DWM** does so well – and the brilliant poster reminds me of similar fun over the years, like Sylvester and Sophie as puppets, or Kylie and the Dalek. Great stuff!

The highlight of the issue for me was the *Sheer Brilliance of Doctor Who* feature, which left me quite emotional. It really made me feel, as a *Doctor Who* fan, part of something wonderful, and it was the perfect piece for issue 400. It's now my favourite *Doctor Who* feature of all time, just beating the famous Class 4G articles – also by Gary Gillatt. He's easily **DWM**'s best ever writer, and his DVD reviews are always a highlight. He knows how to both make me laugh and make me cry!

The interview with Russell T Davies was also excellent. I felt I had a real insight into the man. He'll be much-missed when he moves on. And congrats also to the mysterious Watcher for his fun history of **DWM**. So many happy memories for me!

So big thanks to the **DWM** team – and I'll end with what used to be the regular letters page sign off.... Keep up the good work!

GARRY LEWIS HAMPSHIRE

Aw, thanks Garry! For his winning letter, Garry wins *The Bethrothal of Sontar*, the latest *Doctor Who* Graphic Novel, out now from Panini Books, price £15.99. Huzzah!

Have fun with the amazing MR BELLAMY
DOCTOR WHO WEEKLY
MR BELLAMY'S Amazing Liquorice Novelties

David Tennant – an avid reader of *Doctor Who Magazine* since issue one!

"All those DWM covers bring back so many happy memories..."

Because we're still munching through our cake, and we're still on a high from last issue's celebrations, we're going to start with some more nice letters about DWM itself. Just cos we can.

ESPECIALLY FOUR WHO

I'm just writing to let you know how much I enjoyed **DWM** 400, especially the Watcher's *Four Hundred* **DWM**s feature and the picture of editor Tom and David Tennant reading the very first one. Any chance of having it as a poster? [*Er, probably best not – Ed*]

Speaking of posters, the side showing every single cover from 1 to 400 is great – just looking at all those covers brings back so many happy memories of the mag over the years. Here's to the next 400!

KATE GRIFFITHS EMAIL

I loved issue 400 and I'm looking forward to issue 800 (only 17 Doctors by then? Does someone break the record?), but I couldn't make out the price. Could you let me know, so I can start saving up? [*Er, we'll all be using Narg notes by then, Alison – Ed*]

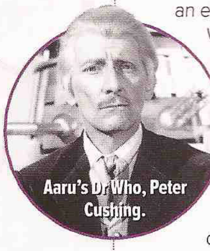
ALISON JACOBS EMAIL

I'd like to say thank you. Thank you for feeding me the amazing *Doctor Who* information I so badly crave. Thank you for the brilliant comic strips that keep me entertained for hours. Thank you for the posters and the CDs. Thank you for everything. I'd also like to say a special thank you to that brilliant Baxter who draws those wonderful cartoons that are so funny. **DWM** has to be one of the best magazines in all corners of this universe and every other. I hope you keep going to the 800th issue and way after that, and I hope I'm there with you all the way!

OSCAR OWEN (13) WINCHESTER

I would just like to say thank you, thank you, thank you for an excellent and really enjoyable anniversary issue! I found the section on **DWM** typos hilarious and the article *The Sheer Brilliance of Doctor Who* really struck a chord. I loved it!

HELEN WYNCOLL EMAIL



Aaru's Dr Who, Peter Cushing.

Gary Gillatt's article *The Sheer Brilliance of Doctor Who* was perfectly timed, life-affirming and made a number of very valid points about the programme. In the article, Gary discussed the ideas of an American version of *Doctor Who*. I believe that if a USA production team stuck to the British formula, an American version of *Doctor Who* could work...

ROBIN CALVERT LANCS

An *American* version of *Doctor Who*, you say...? What an interesting idea...

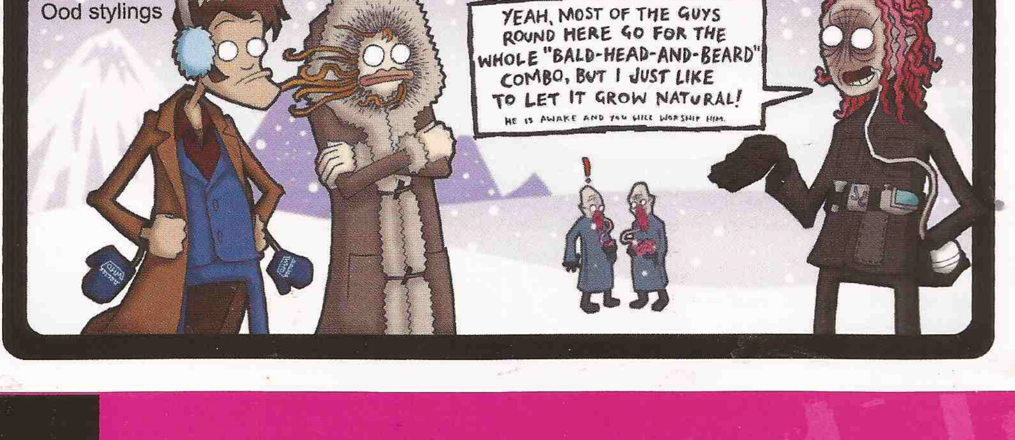
ENTERTAINMENT USA!

Firstly, I want to say what a brilliant article *The Sheer Brilliance of Doctor Who* by Gary Gillatt was in **DWM** 400. The concept of an American re-make is sure to send blasphemous shivers down the back of most *Doctor Who* fans, with a witch hunt for the head of Mr Gillatt to be displayed upon a faithful 50:1 scale replica sonic screwdriver at the gates of Upper Boat studios to deter further heretics. But... Why not? Would it not just be an extension of the existing Whoniverse? Think of the two Aaru films, the stage plays or *The Curse of Fatal Death*... think of the comic strips, think of *Dimensions In Time* (well, OK, maybe not). All of these are off-shoots of the series and don't necessarily 'fit' into continuity.

To those who think that a re-make would be the death of *Doctor Who*, what are you worried about? After all if you didn't like it, you wouldn't have to watch it. And to anyone concerned about 'canon', we already have the concept of parallel worlds in the programme – there's even a human Doctor and Rose trapped there!

MARK McGEECHAN BOGNOR

Ooh! Is that a blasphemous shiver we can feel down our backs... ?


DOCTOR WHOAH! by baxter
Ood stylings
YEAH, MOST OF THE GUYS ROUND HERE GO FOR THE WHOLE "BALD-HEAD-AND-BEARD" COMBO, BUT I JUST LIKE TO LET IT GROW NATURAL!
HE IS AWAKE AND YOU WILL WORSHIP HIM.
!

AND YOU TEXTED US TO SAY...

NEIL NEWCASTLE: 'I know how Jack feels, searching for a Judoon toy, I've been searching for Colin Baker since August!' • **SIMON BROMLEY** SHEFFIELD: 'Why – & I realise the answer may come 2 me after I send this text – do the 2nd Doctor & a Dalek appear in the *War Machines* illustration?' • **NICK LODGE** (14): 'I have just finished reading your preview on Series 2 of *SJA* and feel the need to use the Russell, Julie and Phil favourite... MARVELLOUS!' • **ANON**: 'This is a eckoh test message.' **Thanks for that, Anon. If you want to text us on anything *Doctor Who*-related, just text DRWHO followed by your message, to 66633. Texts are charged at 25p per message, plus any network charges.* Please keep your message to 160 characters or under, and the best will appear on this page...**

* Service Provider: Eckoh (UK), Herts, HP3 9HN.

LA LA LA LA AMERICA!

For several years I have been 'entertaining' the horrifying idea that America may make a new version of *Doctor Who*. Gary Gillatt's *Sheer Brilliance* article in **DWM** 400 has raised the terrifying spectre that this nightmare scenario may actually come to pass. Gary seems to feel that it's 'our duty to rise to the challenge... After all, who are we to deprive anyone of their *Doctor Who*?' We're not depriving anyone of *Doctor Who*, Gary, it's already there. If there's a section of America too insular to accept anything other than homegrown entertainment, then that's their problem.

The message this constant Americanisation of other nations' outputs sends out, whether true or not, is one of contempt for the rest of the world, that the USA has such a low regard for anyone who is not American that they can't bear to be exposed to them on their TVs. Who are *we* to deprive them of *Doctor Who*? Who are *they* to desecrate our *Doctor Who*! I can't think of a prospect I find more distressing. If this travesty ever comes to pass I shall certainly never watch it.

FINBARR O'KEEFFE COOKHAM

Why does the USA have this demand that it can't as a nation understand other countries' drama, humour and entertainment? Why does America have to have its own stamp or USA version? I am very much against the idea that *Doctor Who* gets rebranded and revisioned into a glossy American show which will obviously focus more on glamour than the true grit of British telly. *Doctor Who* is a British institution and I for one would like the series to remain unique in the sense that it only has one vision and version.

If *Doctor Who* was Americanised it would lose its British originality, and I think in many ways our culture has become far too 'Americanised' already. Please leave *Doctor Who* a British institution, I can't bear the idea of it being made to suit America. I have images of *Bill & Ted's Excellent Adventure* coming into my mind, and it is a horror of a vision. My advise to America would be this: open your eyes, open your minds, get some worldwide education and remember you are not the only country on this planet. You can't have your own version of everything. So get over *that* already!

J HIGGINS EMAIL

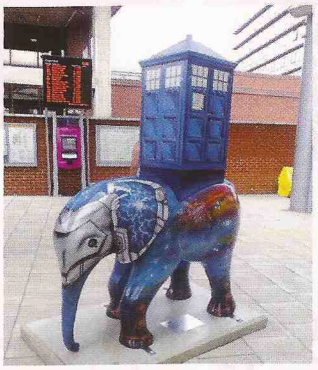
Yikes, why do we get the feeling that this debate hasn't run its course yet...? Now back to the *Doctor Who* UK-niverse...

BRING BACK THE BRIG!

I was pleased to hear of the long overdue return of the Brigadier to the *Doctor Who* universe. But why's he in *The Sarah Jane Adventures* and not *Doctor Who*? *The Sarah Jane Adventures* is a very good series, but surely what we want as fans is the Brigadier meeting up with the Tenth Doctor? Their recent pairing in the **DWM** comic strip *The Warkeeper's Crown* did not mollify this wish, but in fact whetted my appetite for a reunion on screen. If the story in *The Sarah Jane Adventures* is the pretext for a reunion in a future *Doctor Who* episode, then fine. My suspicion, however, is that this will be our final glimpse of the Brigadier. Russell or Steven – please let's have a proper reunion! The character and the series deserve it!

ROSSA McPHILLIPS EMAIL

TARDIS HOWDAH!



Did you know that there's a unique piece of *Doctor Who* merchandise located at Norwich Bus Station? *Doctor Who* is forming part of a charitable exercise in Norwich that has seen random elephant statues turn up all over the city!

TONY AMIS GREAT YARMOUTH

OUTSTANDING STRIPS?

I recently got the latest *Doctor Who* Graphic Novel, *The World Shapers*, and I've realised that *Up Above the Gods* isn't in there, and neither's *The Age of Chaos* come to that, so it's hardly the complete package advertised. *The Tides of Time* volume has no room for *The Lunar Strangers* and there's a slew of Fourth Doctor strips still outstanding. Are there any plans for any of these stories to be reprinted?

SIMON BURCH BRIGHTON

Between 1994 and 1996, DWM published a number of comic strips featuring earlier incarnations of the Doctor, including some of the ones you've mentioned, Simon – so those strips weren't part of their respective Doctors' 'original' runs. We'll hopefully release this 'multi-Doctor' era of the DWM strip in a Graphic Novel of its own one day. And talking of old stories...

ON TARGET!

After many years of threatening to do it, I've finally started to read all of the Target novelisations (plus the BBC's TV Movie one) in order. As my wife has also become a fan since the series' revival, I suggested I read them to her in bed (romantic, eh?). She agreed on the basis that the wobbly old effects couldn't put her off this way. And so, I come to my two main points. Firstly, why doesn't someone republish the whole lot in omnibus volumes? Surely they would sell! Books such as David Whitaker's *Doctor Who and the Daleks* deserve to be read – it's a modern classic!

Secondly, I really feel disappointed that there aren't any novelisations of the current episodes. How gutted will we be to read all the way through to the novelisation of the Movie and then not have *Rose* to move onto next? Can you just imagine how good they'd be, complete with old skool artwork on the cover. Target – legendary! Bring 'em back, both originals and new ones!

IAN TAYLOR BOLTON

Well you've got our vote, Ian! Anyone at BBC Books listening? Please...?

BELIEVE IT OR NOT...

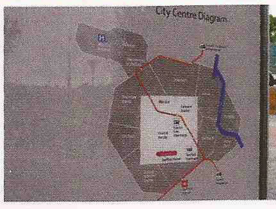
Is the Doctor an atheist? This question would seem to be at the heart of the recent furore over the comments by Richard Dawkins in **DWM** 398. Certainly, there have been times when the Doctor seems to imply that there is something greater out there. However, the Doctor does seem to prize sentient life above all else. This is hardly the reaction of someone with a spiritual belief in an afterlife. [*That's a bit of a leap, isn't it? – Ed*] Rather it points to someone who sees life as all there is – something to be prolonged if possible. He may know that death is inevitable but believes it's still worth putting off for as long as possible.

So does it matter what the Doctor believes? He is, after all, a composite creation reflecting our society. As fans, we seem to have a need for the Doctor to validate our own beliefs. This can never happen so long as we are such a diverse group.

MICHAEL PEARCE EMAIL

Ooh, controversial, Michael! We're running away fast! Let's end on something fun...

K9 SHOWS THE WAY...



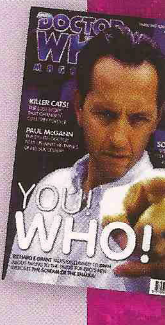
Walking around Sheffield City centre the other day I came across this familiar looking shape on a sign. I thought to myself, "K9's put on a bit of weight..."

ALEX STORER EMAIL

ON THIS MONTH

5 YEARS AGO

Tom Spilsbury fishes out his copy of **DWM 336**, from October 2003...



» He's back!

After years stuck in the vortex, the Doctor is back! The Ninth Doctor, in fact, played by... Richard E Grant?! Oh yes indeed. The BBC's new internet animated webcast *Scream of the Shalka* is 'a new medium, a new start for *Doctor Who*,' according to BBCi producer James Goss. 'No one knows what the next step is going to be.' **DWM**'s Benjamin Cook is on hand to report from the webcast's recording, where he gets told to wait in the car park while the exciting stuff carries on indoors. Until it starts raining, that is – then he gets to sit in a stationery cupboard. It's not an entirely wasted trip however – little-known actor David Tennant is recording a Radio 4 play next door, and spends some time telling **DWM** how he's managed to wangle his way into getting a cameo in *Scream of the Shalka*. "I play Caretaker Two," he says. "It's very hard not to get excited. I would kill to do more of these." Yeah, like *that's* ever going to happen...

NO ONE CAN HEAR YO
SCREAM

» He's *not* back!

"They're calling him the Ninth Doctor! He's official. He's in the loop!" says Doctor Number Eight, Paul McGann, on the news that his *Withnail and I* co-star has finally relieved him of duty, seven years after the *Doctor Who* TV Movie. "I didn't know, in fact. I must have missed it if somebody told me. I just think it's strange that he never mentioned it..."

» He won't be back!

Elsewhere in **DWM** 336 was a radical idea from Mark Christopher in *DWMail*. 'I think *Doctor Who* needs a rest,' Mark stated. 'Really! I think we should all stop talking, thinking, writing, watching, listening, and anything else we might do in relation to it.' Oh. Why?

'The novels are tired,' Mark continued. 'The UK Gold repeats are tired. The audios sound tired. The final nail in the coffin was the "announcement" that the Doctor would be returning in November... a webcast written by the same old sort of fan author who keeps plugging away at the past. If the Doctor is ever going to return – *really* return, not just on a CD or a webcast – then we have to let go. We all love it too much.'

Well it could work, I suppose. Okay, all together, on the count of three, let's all think about something *other* than *Doctor Who*. 1... 2... 3!

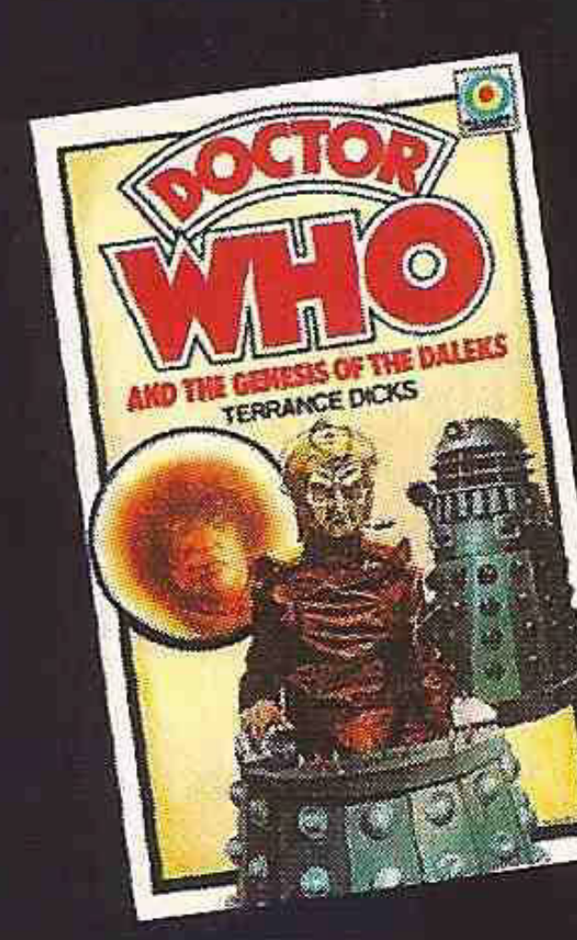
» He really *is* back!

Hmm, what's this? Stop press – 'In the dying seconds before this issue went to press, **DWM** learned the exciting news that a new television series of *Doctor Who* has been commissioned by BBC1! Award-winning television writer and producer Russell T Davies is the executive producer and writer of the new series – the first since Season Twenty-Six in 1989.' Blimey! Well, what d'you know, Mark – it worked!

HE'S BACK!

THE GOD DELUSION?

A **DWM** feature by **Philip MacDonald**



Davros was no more than the shattered, ruined remnant of what had once been a man. He glided along in an advanced form of wheelchair that moved under its own power … the most horrifying thing about Davros was his face. Parchment-thin skin clung to the outlines of the shrivelled skull. The eye-sockets were blank and sunken, the mouth a lipless slit.

Davros spoke. "If I may have your attention..." There was utter and complete silence. Helpless in his chair, Davros should have been pitiful. Instead, he was terrifying. The Doctor could almost feel the burning intelligence, the powerful, inflexible will that radiated from the crippled form.

From **Doctor Who and the Genesis of the Daleks**
by **Terrance Dicks**

Davros, only begetter of the Daleks, is a mass of contradictions. A brilliant scientific mind beset by infantile delusions; a withered husk of a man obsessed by physical might and power; a ranting racist who is prepared to betray his own people; a lunatic who demands obedience from monsters defined by an unshakeable belief in their own supremacy – a belief that he himself has instilled in them.

As if to seal the impression that Davros is, to borrow a Churchillian phrase, "a riddle wrapped in a mystery inside an enigma", *Doctor Who* has remained tantalizingly quiet about his origins. When we first encounter him in the 1975 classic *Genesis of the Daleks*, both his startling physical condition and his status as the chief scientist of the Kaled race are presented as a *fait accompli*, and three decades later much of his back-story remains a mystery. No televised episode has yet offered so much as the briefest explanation of how Davros arrived at the fearful predicament in which we first discover him, and thus far it has been left to other media to fill in the gaps. In his novelisation of *Genesis of the Daleks*, published a year after the story's original transmission, Terrance Dicks offered the earliest account:

> *Harry Sullivan looked at Davros in horror. "What happened to the poor devil?"*
>
> *"An atomic shell struck his laboratory during a Thal bombardment," whispered Ronson. "His body was shattered, but he refused to die. He clung to life, and himself designed the mobile life-support system in which you see him."*
>
> *Harry said nothing. To himself he thought that death would surely be preferable to the kind of existence Davros must be leading now.*

Thirty years later the audio series *I, Davros* added flesh to these bones, dramatising the political intrigues of Davros' rise through the Kaled hierarchy during the years of war on Skaro, before moving on to the Thal bombardment and the final emergence of the crippled genius familiar to viewers of the TV series. More recently still, an elaborate flashback sequence portraying Davros' accident was written for the 2008 series finale *The Stolen Earth/Journey's End*, but was ultimately cut from the shooting script.

Our persisting fascination with this untold chapter in Davros' life is bound up with our abiding interest in what makes the character tick. Who exactly is Davros? What lies behind this extraordinary and enduring icon of *Doctor Who*?

The first observation traditionally made about Davros is among the more obvious, but it's no less pertinent for that: there is, as many have pointed out, more than a whiff of Adolf Hitler about him. It's not just the trademark Nuremberg-style ranting that reminds us of Hitler, nor the obvious Nazi trappings of the Kaled officers in *Genesis of the Daleks*, nor yet the terrible echo of the Holocaust inherent in the word 'exterminate'; at a more fundamental level, Davros has made the same chilling journey from loyalist to patriot to racial supremacist, satisfying himself along the way with his own warped intellectual justifications. Like Hitler, whose political philosophies were forged in the trenches of the Western Front and tempered in the aftermath of defeat, Davros is a monster created by the horrors and degradations of an unthinkably terrible war. It's entirely conceivable that even his disfiguring accident was a contributory step in the process that would lead him to reimagine and refashion his own people.

"All the clues we have point to a mind afflicted by a dangerously unhinged God complex..."

Is Davros cut from the same cloth as Hitler?

The crowning irony is the same in both cases: as individuals, both Davros and Hitler are physical aberrations who fall short of the 'standards' of the super-race they have sought to create. At the climax of *Genesis of the Daleks* this proves to be Davros' downfall, just as it does to a greater or lesser degree in his every subsequent encounter with his creations: he has programmed them to despise all other life forms, and so naturally, and repeatedly, they turn on him. The result is an ongoing love-hate relationship in which Davros attempts time and again to reassert his control of the Daleks, even to the extent of ruthlessly wiping them out and starting from scratch with a new and more obedient strain, a ploy that he attempts in both *Resurrection of the Daleks* and *Revelation of the Daleks*.

Another attribute he shares with Hitler, and indeed with many of mankind's most infamous dictators, is his ability to stage-manage his big moments. Davros knows his own strength as an ▸

THE GOD DELUSION?

The Doctor and Davros' first encounter saw the Time Lord give the scientist vital information about the rest of the universe...

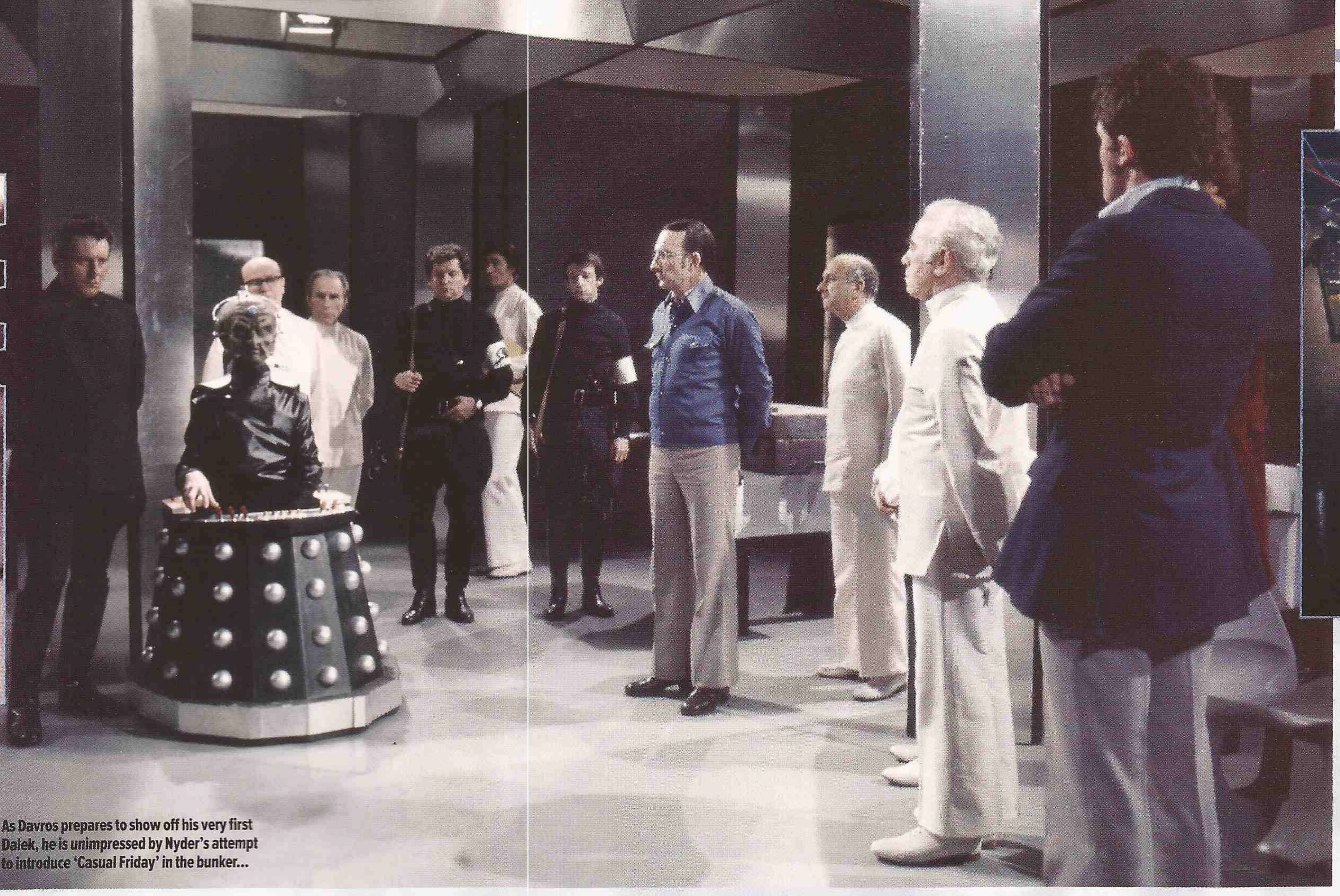
CLASSIC SCENE #1

"Would you do it?"

DOCTOR: Davros, if you had created a virus in your laboratory, something contagious and infectious that killed on contact... a virus that would destroy all other forms of life... would you allow its use?
DAVROS: It is an interesting conjecture.
DOCTOR: Would you do it?
DAVROS: The only living thing... a microscopic organism, reigning supreme... a fascinating idea.
DOCTOR: But would you do it?
DAVROS: Yes... yes... To hold in my hand a capsule that contained such power... To know that life and death on such a scale was *my* choice... To know that the tiny pressure of my thumb, enough to break the glass, would end – everything. Yes, I *would* do it! That power would set me up above the gods! And through the Daleks I shall have that power!

From **Genesis of the Daleks** Part Five (1975) by Terry Nation

◀ orator and is acutely aware of the impact of his unsettling appearance, and from *Genesis of the Daleks* right through to *Journey's End* he retains a keen sense of spectacle. For Davros as for Hitler, the value of a dramatic entrance and a well-staged speech can be measured in their ability to transform the atmosphere of a room, or the progress of a war, or the moral fibre of a people. Just as Hitler used scenery, lighting and crowd choreography to lend drama and spurious conviction to his public appearances, so Davros demonstrates repeatedly that he knows how to work an audience. His final showdown with the Scientific Elite in *Genesis of the Daleks* is a meticulously planned piece of theatre in which he deploys rhetorical tricks to unsettle his opponents and undermine their resolve: "Kravos, I saved your life once," he wheedles, working the room like an actor. "In your chest is a tiny instrument which I designed. It keeps your heart beating. Will you now turn that heart against me?" This sort of manipulative eloquence is characteristic of Davros, but the real clincher is the fact that it turns out to be just another piece of grandstanding: "Do you believe that I would let a lifetime's work be ended by the will of spineless fools like you?" he continues scornfully. "You have won nothing. I allowed this charade to be played out for one reason only. To find those men who were truly loyal to me, and to discover those who would betray me!" And at the flick of a switch, doors slide open on all sides to reveal his Dalek army.



As Davros prepares to show off his very first Dalek, he is unimpressed by Nyder's attempt to introduce 'Casual Friday' in the bunker...

From those first encounters in the Kaled bunker to the elaborate puppet-mastery of Tranquil Repose, from an immaculately timed emergence from the Emperor Dalek's carapace to the painstakingly prepared theatrics in the Crucible Vault, Davros is a relentless self-dramatist. In fact, there are times when he veers perilously close to being an outright drama queen. "Mark this moment, Doctor," he declares upon his reawakening in *Destiny of the Daleks*. "In the history of the universe, this moment is unique. Davros lives!" Such moments of quivering self-regard are scattered throughout his encounters with the Doctor, who generally meets them with a deflating remark: this particular outburst is greeted by the observation, "I can see your long rest hasn't done anything to cure your megalomania. Have a jelly baby."

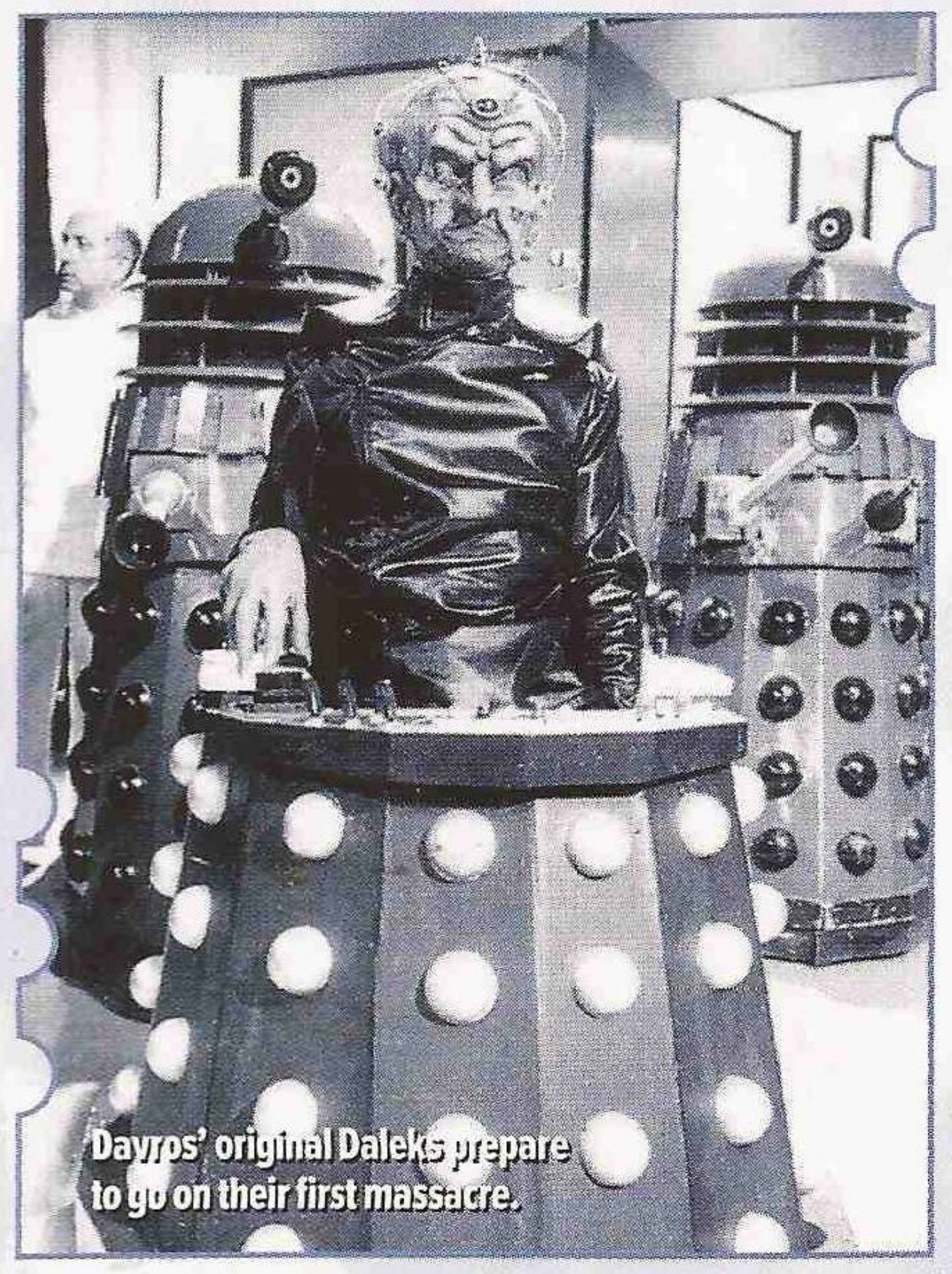
Davros is revived in *Destiny of the Daleks.*

There's more, however, to Davros than a semiotic resemblance to the twentieth century's most notorious dictator. Like many of the classic villains created during *Doctor Who*'s celebrated 'Gothic' period in the mid-1970s, he also owes a debt to an older tradition of characters whose tragedy is that they are tempted to reach beyond conventional notions of knowledge or morality, and overstep the boundaries of nature: it's a line that stretches from Icarus to Faustus, from Macbeth to Frankenstein, from Henry Jekyll to the Invisible Man. Like all of them, and like so many of the other hubristic scientists who litter 1970s *Doctor Who* (Whitaker, Solon, Sorenson, Styggron, Taren Capel, Stael, Skagra... the list goes on), Davros is a brilliant man whose ambition and drive have blinded him to the madness of what he is doing. In his laboratory he is seeking to overturn nature, to create a perfect creature and, by extension, a perfect truth and a perfect universe, ambitions that carry their own doom within them because they can ultimately offer no more than an extension of his own vain and profoundly flawed ego.

From the moment that Davros resolves not only to anticipate the genetic mutation of the Kaled race but also to accelerate and redirect it, he is usurping more than nature; in his own mind at least, he's also giving God a run for his money. Detailed information about Kaled belief systems might be hard to come by, but there's no denying the fact that, from his earliest days, Davros has a neat line in precisely the same sort of Biblical vocabulary that runs like a seam through the titles of stories like *Genesis of the Daleks*, *Resurrection of the Daleks* and *Revelation of the Daleks*. In *Genesis* he fantasises about being set "up above the gods" (so perhaps the Kaleds have a pantheistic religion?), and in both *Destiny* and *The Stolen Earth* he speaks of his own "resurrection". By the time of *Revelation* he has taken up residence in a crypt liberally decorated with Christian icons, and has styled himself "the Great Healer". Vogel is quite right to point out this is a pretentious title, but it's *more* than that: it's also one of traditional names given by scriptural commentators to Jesus.

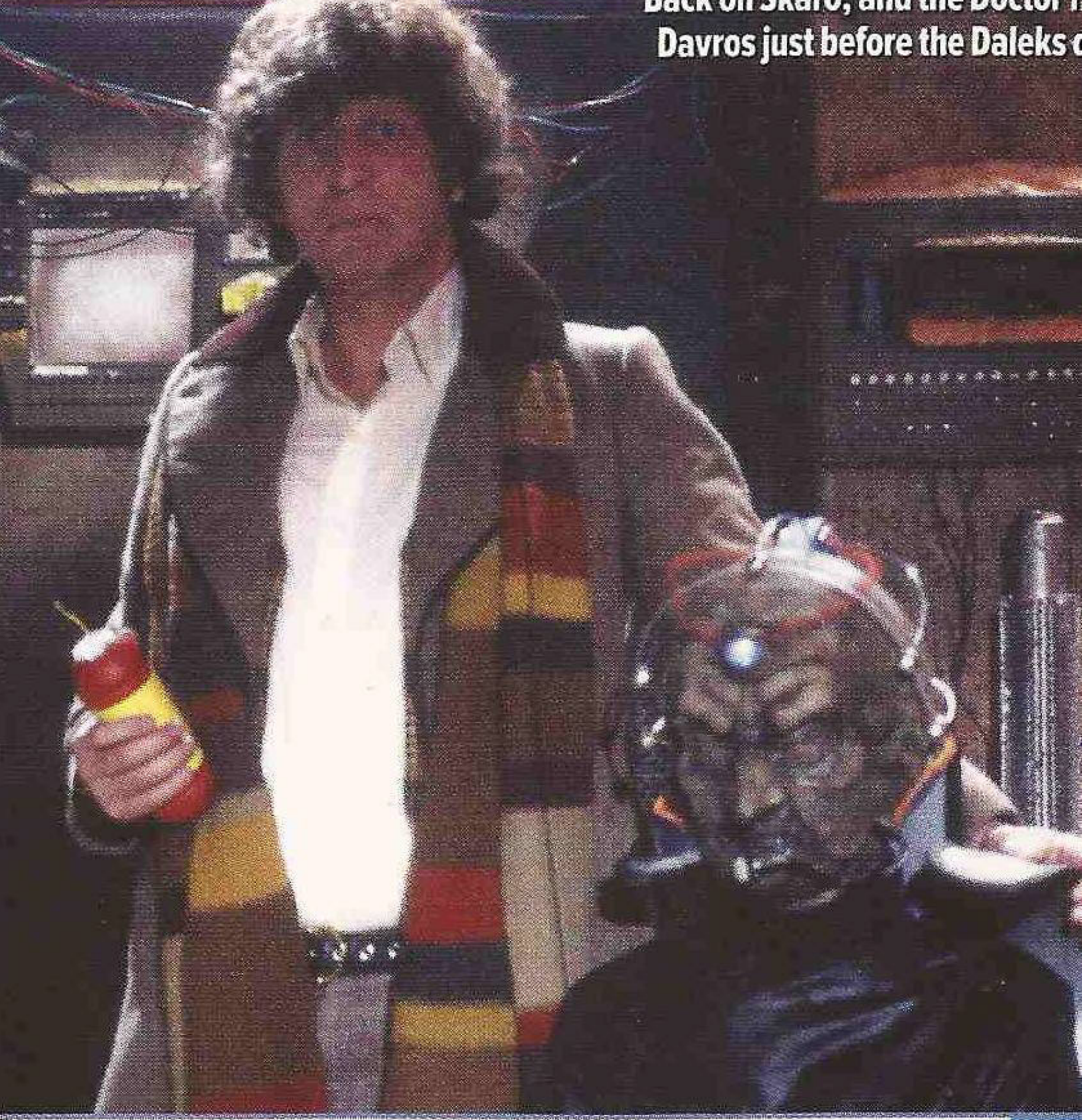
All the clues we have point to a mind afflicted by a dangerously unhinged god complex, and this seems entirely in keeping not only with the fact that Davros has fashioned the Daleks in his own image, but also with the twisted fantasy that he has consistently entertained throughout the centuries: the fantasy of destroying the rest of creation. It first rears its head in that famous scene in *Genesis of the Daleks*: "To know that life and death on such a scale was my choice... To know that the tiny pressure of my thumb, enough to break the glass, would end – everything. Yes, I *would* do it!" It's there again in *Destiny of the Daleks*, when Davros speaks of arming his creations with "new weaponry – weaponry so devastating that all matter will succumb to its power." And in *Journey's End* the sick dream is crystallised in the form of the Reality Bomb, which Davros describes as "the apotheosis of my genius" (yet more Messianic talk here: 'apotheosis' is a fancy word for 'culmination', but it's an ecclesiastical coinage that literally means 'transforming into a god'). It's clear that Davros derives a kind of solipsistic thrill from describing the effects of the Reality Bomb: "People and planets and stars will become dust, and the dust will become atoms, and the atoms will become nothing," he gloats. "This is my ultimate victory, Doctor! The destruction of reality itself!"

> "The relationship between Davros and his Daleks has remained a volatile and ambiguous one..."



Davros' original Daleks prepare to go on their first massacre.

The wish to eradicate reality – or at least all those parts of reality whose existence affronts him, which amounts to nearly the same thing – marks Davros out as a particular variety of maniac. Psychologists agree that every child begins life essentially believing that the universe revolves around it, and that everything exists purely to provide it with sustenance and comfort. And then, at a very early age, we begin to discover that this isn't the case, and by degrees we come to understand that other people and other beings have equally valid claims, needs, opinions and beliefs, and that we are merely a tiny little part of something far bigger. Most of us get past this stage long before we begin school, although some children are spoiled and over-indulged by their parents, and develop traits that we recognise as selfishness and greed. A small minority fail altogether to accept that the world does not exist solely for their amusement, and grow up to become the sort of inadequate, infantile adults who want to erase all the bits of reality that get in their way; the sort of adults the Ninth Doctor had in mind when he described Davros (and, by insinuation, Van Statten) as "a man who was king of his own little world"; the sort of adults who are more likely than most to embark on careers as criminals or tyrants.



Back on Skaro, and the Doctor f
Davros just before the Daleks c

In his novel *Life, the Universe and Everything*, Douglas Adams presents the heart-rending tale of the planet Krikkit, encased in a dust cloud that blots out the stars, its inhabitants enjoying an idyllic existence and believing themselves alone in the universe, until the chance crash-landing of an alien ship alerts them to the existence of other planets. "The idea of a universe didn't fit in with their world picture, so to speak," explains Slartibartfast. "They simply couldn't cope with it." Overnight the happy, peaceable Krikkitmen are consumed by implacable ▶

CLASSIC SCENE #2

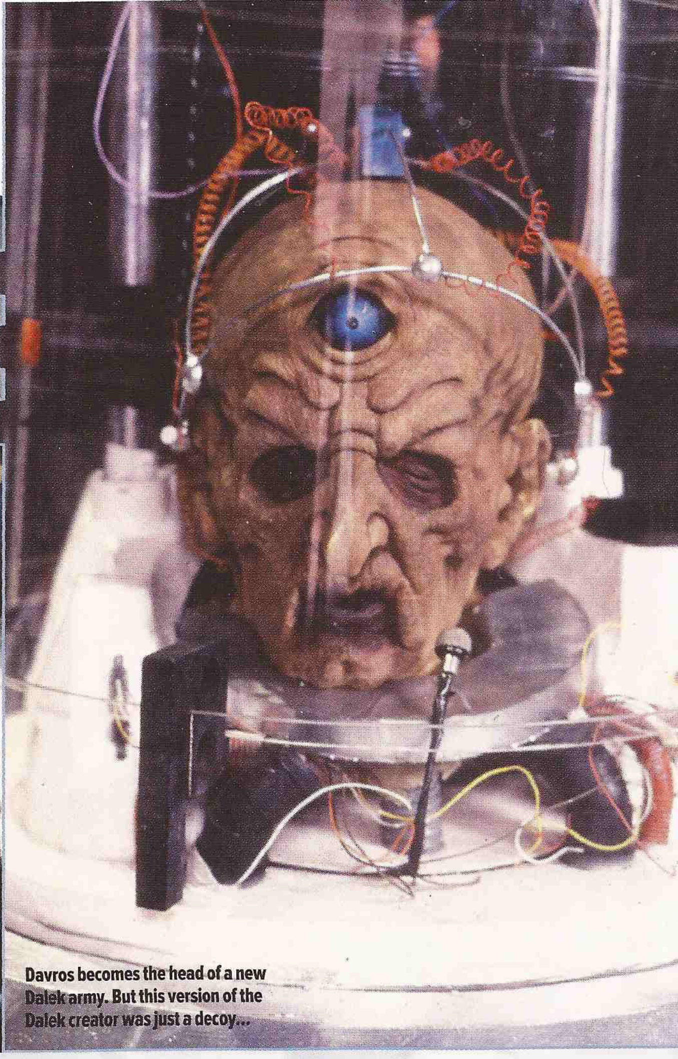
"The campaign will begin in earnest!"

DAVROS: There was damage to my primary life-support system. The secondary and back-up circuits switched in immediately. Synthetic tissue regeneration took place whilst bodily organs were held in long-term suspension.
DOCTOR: Wasn't that outstaying your welcome in rather a big way?
DAVROS: Until the Daleks' universal supremacy is accomplished, I cannot allow myself the luxury of death.
DOCTOR: Oh, poor Davros.
DAVROS: However, it is a luxury I shall delight in bestowing upon you.
DOCTOR: You're very generous.
DAVROS: Since my entombment, I have no knowledge of the advancement of my Daleks. Of course they have achieved great things?
DOCTOR: Oh yes. Oh yes. They've wreaked havoc and destruction, destroyed countless innocent lives...
DAVROS: Only the beginning! Now I have returned, the campaign will begin in earnest. I have slept, but now I have awakened, and the universe will be sorry.
DOCTOR: 'I have slept, but now I have awakened, and the universe will be –' You're misquoting Napoleon! One day I'll tell you what happened to him.

From **Destiny of the Daleks** Episode Three (1979) by Terry Nation

THE GOD DELUSION?

"The Daleks are dead, long live the new Daleks!" But Davros is about to discover the flaw in his plan...



Davros becomes the head of a new Dalek army. But this version of the Dalek creator was just a decoy...

hatred and become a race of xenophobic destroyers, intent on obliterating all other life forms.

There's something of the Krikkitmen's sad journey in what happens to Davros. It's important to note that the character we first encounter in *Genesis of the Daleks* is a man who believes, as Nyder explains, that "there is no intelligent life on other planets ... and Davros is never wrong about anything." These words, spoken before Davros has even made his first entrance, tell us two key facts about him: firstly, of course, that he *is* wrong about something, and secondly that he's not the sort of chap who's going to take kindly to being contradicted.

"Davros knows far better than your average *Doctor Who* villain how to put together an argument..."

CLASSIC SCENE #3

"The universe is at war, Doctor!"

DAVROS: My mistake was making them totally ruthless. It restricted their ability to cope with creatures who rely not only on logic, but instinct and intuition. That is a factor I wish to correct.

DOCTOR: And compassion? Are they to be programmed for that?

DAVROS: They will learn to recognise the strength that can be drawn from such an emotion.

DOCTOR: But only to make the Daleks more efficient killers.

DAVROS: To make them a more positive force.

DOCTOR: For destruction!

DAVROS: The universe is at war, Doctor. Name one planet whose history is not littered with atrocities and ambition for empire. It is a universal way of life.

DOCTOR: Which I do not accept.

DAVROS: Then you deny what is real.

From **Resurrection of the Daleks** Part Two (1984) by Eric Saward

In later stories, Davros becomes steadily acquainted with the ways of the universe: in *Destiny of the Daleks* he's already quite at home with the idea of being rescued from Skaro by a Dalek spaceship, and in *Resurrection of the Daleks* he appears to know all about the Time Lords. It's never made fully clear whether he was defrosted after *Destiny of the Daleks*, tried, sentenced and promptly re-frozen, or whether he is still awaiting that promised trial – but either way, his own legend has evidently grown alongside his developing familiarity with the universe. By the time of *Revelation of the Daleks* he's become a full-blown interplanetary wheeler-dealer and is known throughout the galaxy as a notorious war criminal: Orcini reacts violently to his name and speaks of "the honour of killing Davros" in "a crusade against evil".

Throughout all this, it's quite clear that Davros never loses his contempt for other species, and it's worth remembering who it was that first acquainted him with the fact of their existence. Davros' plans may already be under way before the Doctor arrives on Skaro in *Genesis of the Daleks*, but there's a case to suggest that it's the Doctor himself, first by virtue of his very arrival, and later when he reels off an account of the Daleks' future defeats (in a montage sequence that comfortably accounts for Davros' subsequent knowledge of humans, Time Lords and other races), who finally topples Davros, Krikkit-like, over the edge of sanity and seals his determination to unleash the Daleks as a race of galactic conquerors.

Certainly, between the beginning of *Genesis of the Daleks* and the end of *Destiny of the Daleks*, Davros' overriding motive shifts by degrees from the survival of the Kaled race to the supremacy of the Dalek race. Initially he tries to justify this change in perspective by articulating that most dreadful of creeds, that the end justifies the means: "When all other life forms are suppressed," he tells the Doctor, "when the Daleks are the supreme rulers of the universe, then you will have peace. Wars will end. They are the power not of evil, but of good." When he awakens centuries later in *Destiny of the Daleks*, he has abandoned any such sophistry and rants openly about "conquest" and "total Dalek victory" – and, moreover, he's in no doubt about his own role: "I will lead! Davros will lead!"

And herein lies another crucial element of the Davros story: over the course of his adventures, Davros is increasingly defined by his ever more complicated dealings with the Daleks themselves. From that final cry of "Exterminate!" at the climax of *Genesis of the Daleks* to the uneasy "arrangement" they enjoy in *Journey's End*, the relationship between Davros and his Daleks has remained a volatile and ambiguous one. Davros himself seems in little doubt regarding what he considers the rightful balance of power; on awakening in the ruins of the Kaled bunker, among his first words are "Where are my Daleks?" Later in the same story he speaks of "My power, my invincibility, my supreme plan to control the universe", and reacts with scorn to the news that during his long sleep the Daleks have developed a hierarchy of their own: "Supreme Dalek? Ha! That is a title I shall dispute most vigorously," he sneers.

The Sixth Doctor encounters his old enemy once again on the planet Necros...

CLASSIC SCENE #4

"Consumer resistance..."

DAVROS: I am known as the Great Healer. A somewhat flippant title, perhaps, but not without foundation. I have conquered the diseases that brought their victims here. In every way I have complied with the wishes of those who came in anticipation of one day being returned to life.

DOCTOR: But never in their worst nightmares did any of them expect to come back as Daleks.

DAVROS: All the resting ones I have used are people of status. Ambition. They will understand, especially as I have given them the opportunity to become masters of the universe.

DOCTOR: With you as their Emperor. But what of the lesser intellects? Or will they be left to rot?

DAVROS: Ah, you should know me better than that, Doctor. I never waste a valuable commodity. The humanoid form makes an excellent concentrated protein. This part of the galaxy is developing quickly. Famine was one of its major problems.

DOCTOR: You've turned them into food?

DAVROS: A scheme that has earned me great acclaim.

DOCTOR: But did you bother to tell anyone they might be eating their own relatives?

DAVROS: Certainly not. That would have created what I believe is termed 'consumer resistance'. They were grateful for the food. It allowed them to go on living.

DOCTOR: Until you take over their planets?

DAVROS: Precisely.

From **Revelation of the Daleks** Part Two (1985) by Eric Saward

"I created the Daleks. It is I who will guide their destiny. I am the supreme commander." As subsequent events demonstrate, Davros is going to have his work cut out on that score: his attempt in *Resurrection of the Daleks* to wrest power from the Supreme Dalek by creating his own army sparks off a civil war that rages on into the next two Dalek stories, while in *Journey's End* his relationship with the Supreme Dalek, though less openly hostile, is as edgy as ever. "You're not in charge of the Daleks, are you?" jeers the Doctor. "They've got you locked away down here in the basement like – what? A servant? Slave? Court jester? … No, I've got the word. You're the Daleks' pet!"

We've seen already that he's not above the occasional dip into melodrama, but it's noticeable that even in his darkest moments Davros seems almost entirely devoid of self-pity. Seldom if ever does he refer to his own physical condition, and the single-minded ruthlessness with which he pursues the Daleks' interests extends to an apparent lack of regard for his own torment. "Until the Daleks' universal supremacy is accomplished, I cannot allow myself the luxury of death," he croaks bleakly in *Destiny of the Daleks*. And like an indulgent parent, Davros continues to support the Daleks despite their machinations against him. In *The Stolen Earth* we learn that it is Davros himself who has single-handedly revived their fortunes, cannibalising his own body to grow a new race of Daleks and referring to them as "my children"; and, for their part, the Daleks just keep on coming back to him. "So they have returned to their creator," he muses in *Resurrection of the Daleks* with paternal condescension: "Like an errant child they have come home once more." Neither side likes to admit that the relationship is co-dependent, but each is well aware of its usefulness to the other: "Without Davros we have no future," concedes the Supreme Dalek in *Resurrection of the Daleks*. "He must be made to believe that we serve him." And as Davros baldly articulates during his second encounter with the Doctor: "The Daleks need me!"

Davros puts a new plan into operation in *Resurrection of the Daleks*.

The Doctor and Davros have always enjoyed a fractious relationship.

So much for the ties that bind Davros to his Daleks; it's also worth considering the differences between them. It's interesting to note that Davros made his first appearance at a time when *Doctor Who* was creating an emphatic shift in the depiction of its villains. There had already been some memorable one-off foes like Omega and Salamander, but by and large the adventures of the first three Doctors are dominated by encounters with massed hordes of monsters whose chief threat is a nightmare of conformity, a monolithic tyranny that devours and effaces individual identity. This is the essential horror of alien menaces as diverse as the Axons, the Zarbi, the Drahvins, the Chameleons, the Nestenes, the Cybermen and, of course, the Daleks themselves: they come in swarms, and they come to rob us of our identities, to make us all the same. Their very absence of character is what's terrifying.

Davros is among the first of a new breed of villain: the Fourth Doctor's adventures see a decline in the show's traditional armies of monsters, in favour of a series of 'solo' aliens who are characters in their own right rather than spokespeople for a species: this is the age of Sutekh and Morbius, of Eldrad and Greel, of Cessair and Scaroth. The trend begins with the stranded Sontaran Linx in *The Time Warrior*, but it's the arrival of Davros a year later that really sets the template. At a stroke, the very nature of the Daleks is redefined: at the root of their unwavering dedication to genocide is now a character defined by his intellect, his vanity, his ambition, his genius. Davros is a thinker, indeed a philosopher; the Doctor can sit down and discuss with him the ethics and implications of his actions in a way that simply isn't possible with a Dalek.

Naturally, these moral debates are informed by two very different approaches. Davros is consumed by a kind of self-justifying monomania that is diametrically opposed to the Doctor's liberal humanism. Davros is able to perceive the Daleks as bringers of peace through conquest, and the Doctor, although roundly rejecting such an argument, is forced to concede that "Some things could be better with the Daleks – many future worlds will become allies just because of their fear of the Daleks." Thus the two mighty opposites arrive, by different routes, at a belief that out of the Daleks can come something good.

This is not to say that Davros is right; merely that he's clever with words. Like Hitler, and indeed like many another human monster, he is skilled

CLASSIC SCENE #5

"Unlimited rice pudding!"

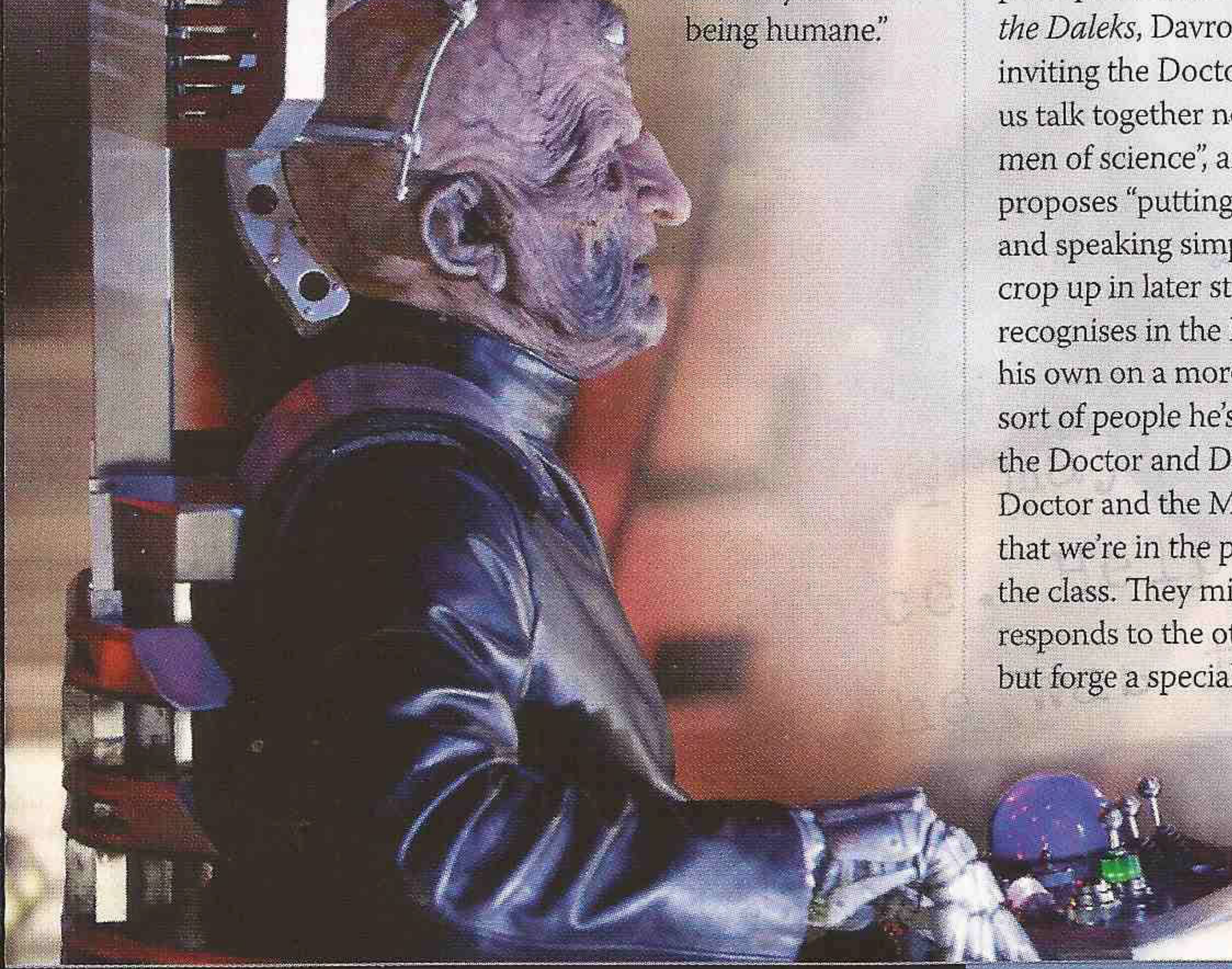
DOCTOR: Davros, the Hand of Omega is not to be trifled with.
DAVROS: I think I am quite capable of handling the technology.
DOCTOR: I sincerely doubt that.
DAVROS: Does it worry you, Doctor, that with it I will transform Skaro's sun into a source of unimaginable power? And with that power at my disposal, the Daleks shall sweep away Gallifrey and its impotent quorum of Time Lords. The Daleks shall become lords of time! We shall become all –
DOCTOR: – powerful! Crush the lesser races! Conquer the galaxy! Unimaginable power! Unlimited rice pudding! Etcetera, etcetera!
DAVROS: Do not anger me, Doctor. I can destroy you, and this miserable, insignificant planet.
DOCTOR: Oh, wonderful! What power, what brilliance! You can wipe out the odd civilisation, enslave the occasional culture, but it still won't detract from the basic fundamental truth of your own impotence!

From **Remembrance of the Daleks** Part Four (1988) by Ben Aaronovitch

Back from the brink! Davros has even survived the horrors of the Time War...

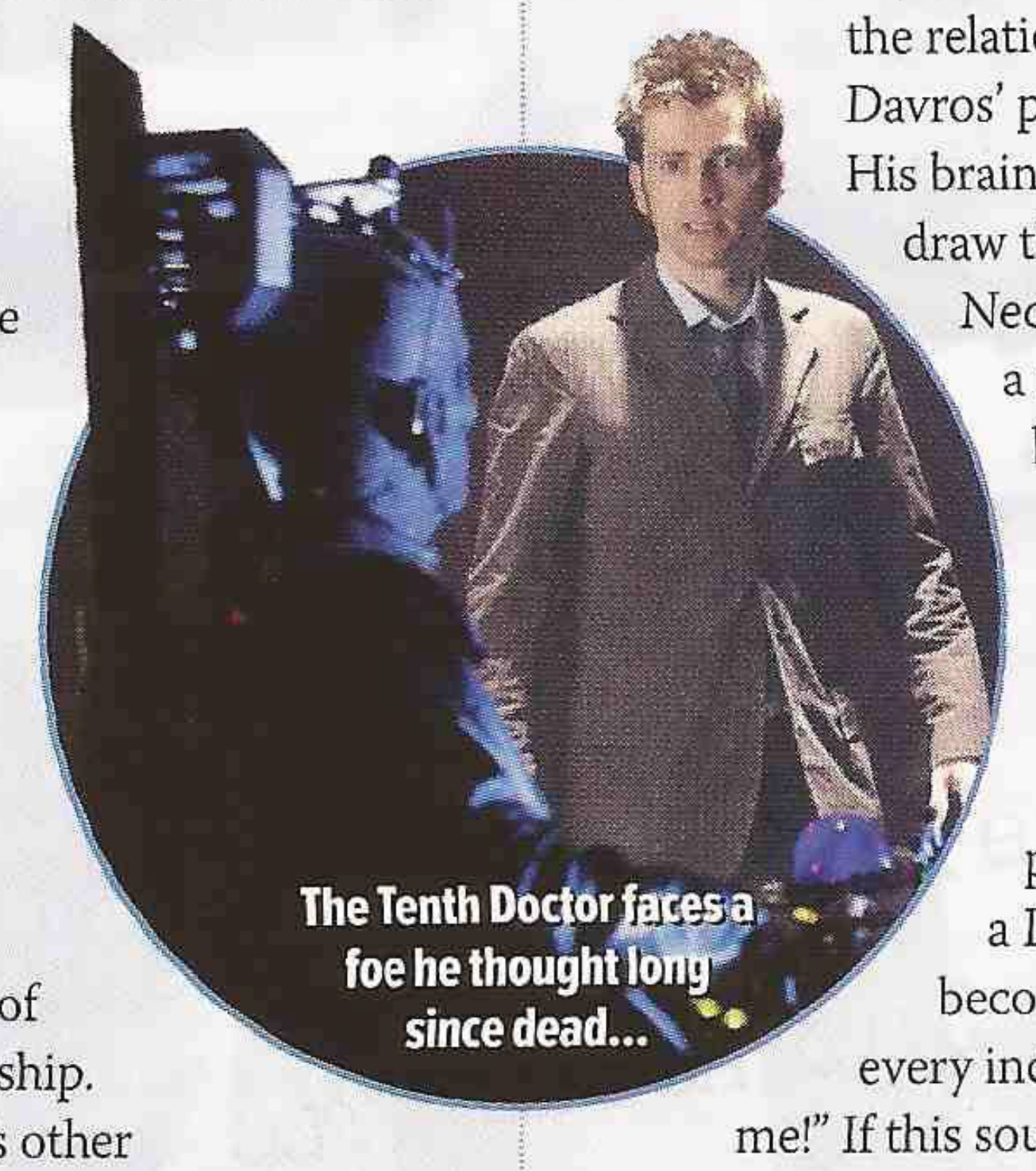
◀ at conjuring up lines of reasoning to justify his monstrous actions. And make no mistake about it: Davros knows, and knows far better than your average *Doctor Who* villain, how to put together an argument. In his discourses with the Doctor, and in his political dealings with allies and enemies alike, he has proved time and again to be a skilled debater and a formidable manipulator of words, a trifler with emotions, and a distorter of moral perspectives.

He has the classic despot's contempt for those he regards as spineless and lacking in fibre or conviction. In *Genesis of the Daleks*, after calling the Kaled scientists' bluff by challenging them to press the destruct button, he scornfully dismisses them as "men without courage. You have lost your right to survive." In *Remembrance of the Daleks* he derides "the weak-minded" and "the impotent quorum of Time Lords", while in *Resurrection of the Daleks* he sneers at the liberal justice system that condemned him to cryogenic suspension: "The creatures of Earth have no stomach for judicial murder. They prefer to leave you to slowly rot and die. They call it being humane."



In this respect as in so many others, there's nobody he enjoys needling more than the Doctor himself. Even when looking down the barrel of a gun in *Resurrection of the Daleks*, Davros can't resist taunting the Doctor: "You are soft," he purrs. "Like all Time Lords. You prefer to stand and watch. Action requires courage – something you lack."

Time and again, Davros takes a perverse pleasure in trying to undermine the Doctor's idealistic certainties. In *Resurrection of the Daleks* he goes so far as to suggest that the Doctor's embrace of altruism is a denial of reality, while in *Journey's End* he goes the whole hog and claims absolute moral equivalence: "This is the truth, Doctor. You take ordinary people and you fashion them into weapons. Behold your Children of Time, transformed into murderers. I made the Daleks, Doctor. You made this!"



The Tenth Doctor faces a foe he thought long since dead...

The Doctor's moral dialogues with Davros are a defining feature of their long relationship. Among the show's other returning foes, only the Master has systematically offered anything like the same kind of opportunity to articulate a genuinely complex ethical debate. In perhaps the most renowned sequence in *Genesis of the Daleks*, Davros follows a brutal interrogation by inviting the Doctor to "stay a moment, sit down – let us talk together now, not as prisoner and captor, but as men of science", and again in *Destiny of the Daleks* he proposes "putting aside our differences for a moment and speaking simply as scientists". Similar moments crop up in later stories, and it seems that Davros recognises in the Doctor a mind that can engage with his own on a more exalted intellectual level than the sort of people he's accustomed to dealing with. When the Doctor and Davros get together – just as when the Doctor and the Master get together – there's a sense that we're in the presence of the two brightest boys in the class. They might be sworn enemies, but each one responds to the other's intellect in a way that can't help but forge a special bond between them.

And it's a bond that becomes ever stronger over the course of their encounters. In *Destiny of the Daleks* both the Doctor and Davros express surprise at finding their acquaintance renewed, but 90 years later in *Resurrection of the Daleks* each has come to anticipate the other's presence: thoughts of dealing with "the meddling Time Lord" are uppermost in the mind of the defrosted Davros, while the Doctor is quick to conclude that his old enemy is "about here somewhere". During the years that elapse before *Revelation of the Daleks* (and we can assume that it's years rather than months, given that Davros has adopted a new identity, established himself on Necros and successfully eliminated famine from the galaxy), the relationship becomes, at least on Davros' part, nothing short of obsessive. His brain-achingly Byzantine plan to draw the Doctor to his doom on Necros by piquing his curiosity with a fake tombstone is as barkingly baroque as any trap dreamed up by the Master: "As with the news of Stengos' death, it was all part of my scheme to lure you here," he proudly explains, before revealing that he now proposes to turn the Doctor into a Dalek – and "When you have become a Dalek, you will suffer for every indignity you have ever caused me!" If this sounds like the over-elaborate scheming of an intergalactic stalker, then things are only going to get worse: in *Remembrance of the Daleks* he derives a palpable thrill from detecting what he believes is fear on the Doctor's face, and by the time of *Journey's End*, his obsession with the Doctor is so absolute that he can't bring himself to detonate the Reality Bomb until the Doctor has been suitably trapped, taunted, humiliated, and exposed as more Davros-like than he cares to admit. It seems, in short, that Davros has become dependent on the Doctor to give meaning to his own existence: nothing he achieves can have any real value for him until he has gleefully dangled it in front of his greatest adversary.

These are clearly the workings of an unhinged mind, and there can be no question that Davros' grip on his sanity becomes progressively weaker as his story unfolds. The character we meet in *Genesis of the Daleks* is treacherous, single-minded, ruthless and dictatorial, and there are dangerous flashes of madness in those famous confrontations, but he is not yet the ranting Napoleon of *Destiny of the Daleks*, still less the paranoid, self-aggrandising Amin of *Revelation of the Daleks* or the insane galactic Caligula of *Journey's End*. Among the factors that appear to contribute to Davros' gradual descent into madness is his embrace

THE GOD DELUSION?

Davros has his plans thwarted by a temp from Chiswick. The indignity!

Mickey Smith keeps Davros under close guard in *Journey's End*.

> "It seems that Davros has become dependent on the Doctor to give meaning to his own existence..."

of an overwhelming bitterness. From his vindictive pursuit of "traitors" like Ronson to his hatred of the Earth government that imprisoned him ("It is a planet I shall destroy at my leisure"), Davros has never been one to forget a grudge, and over the centuries the accumulation of festering resentments bears heavily on him. But he has endured more than just defeats and humiliations; there's also the question of the terrible physical toll exacted by his misadventures. After being blasted by the Daleks he lies dormant and forgotten for centuries beneath the ruins of the Kaled bunker, and when he wakes we begin to see clearer evidence of a paranoid preoccupation with his own security. Like tyrants through the ages he hedges himself around with bodyguards, telling them that "My safety is to be your primary concern. You will make any sacrifice that is required to protect me" – including, it transpires, a suicide mission to destroy the Movellan ship. He next endures "90 years of mind-numbing boredom" in a cryogenic prison, conscious for every second, which would be more than enough to drive most of us out of our minds. It's hardly surprising that the Davros of *Resurrection* and *Revelation* is a shifty, suspicious, neurotic figure, obsessed with loyalty and yet trusting nobody, recruiting disciples by means of bribery, blackmail and mind-control, terrified of discovery ("Do not call me by my name on an open channel!" he bellows at Kara), surrounding himself with spies and surveillance cameras, arming himself with a new ability to fire electrical bolts from his fingers, and insuring himself against attempts on his life by creating a body-double which acts as "a focal point for the assassin's bullet".

With the onset of this all-consuming paranoia comes something else that's new, and in its way every bit as disturbing: laughter. In his earlier appearances, give or take a little light sarcasm when exchanging pleasantries with the Doctor, Davros is almost entirely humourless, but by the time of *Revelation of the Daleks* he has become a gurgling, giggling madman, delivered into transports of mirth when his spy cameras pick up the Doctor's announcement that he intends to slip unnoticed into Tranquil Repose. And alongside the warped sense of humour there's a new and startling sideline in Machiavellian manipulation. Davros has always been a past master at getting what he wants out of people, but in the guise of the Great Healer he reveals a new kind of proficiency for chit-chat and business talk: naturally it's all in the service of his own sociopathic agenda, but nonetheless this Davros is a "people person" as never before. In his video conferences with Kara he epitomises what Chaucer calls "the smiler with the knife under the cloak", and later he positively revels in playing the respective treacheries of Kara and Orcini off against one another. Most telling of all is the serpentine charm with which he twists poor mediocre Tasambeker around his bony finger, identifying her fatal weakness with a cold, surgical precision and using it to manipulate her into killing the man she loves, before casting her aside like a piece of worthless rubbish. What's particularly chilling is that he coaxes Tasambeker into precisely the same kind of paranoid, surveillance-obsessed misery that has long since consumed his own existence: "Watch him," Davros advises her of the faithless Jobel. "Use the security cameras to observe his activities. Then tell me if your hate doesn't grow."

It's on Necros that Davros loses his hand as well as his mind, and back on Skaro further indignities await: when we next see him in *Remembrance of the Daleks* he has retreated into the exoskeleton of the Emperor Dalek, although subsequent events make it clear that this is only a temporary measure. In *The Stolen Earth* we learn that the Time War nearly claimed Davros' life when his command ship flew into the jaws of the Nightmare Child. Given all that he has endured, it's small wonder that the calculating strategist of *Genesis of the Daleks* has evolved by degrees into the gibbering demon of *Journey's End*. When he recognises Sarah Jane Smith "after all these years", it's worth remembering that although those years number a mere 30 or so for Sarah, in terms of Davros' personal time-line millennia have passed since that first encounter on Skaro: millennia during which Davros has known horrors and torments beyond imagination.

Have we seen the last of Davros? Previous getaways suggest that he is unlikely to have perished in the destruction of the Dalek Crucible. "I am very difficult to kill," he reminds his creations in *Resurrection of the Daleks*, "you should already know that." And when he is arrested at the climax of *Revelation of the Daleks*, Davros issues a threat that has already been fulfilled more than once, and may yet come true all over again: "You have not heard the last of me," he vows. "I shall return!"

"And I shall be waiting for you," promises the Doctor.

CLASSIC SCENE #6

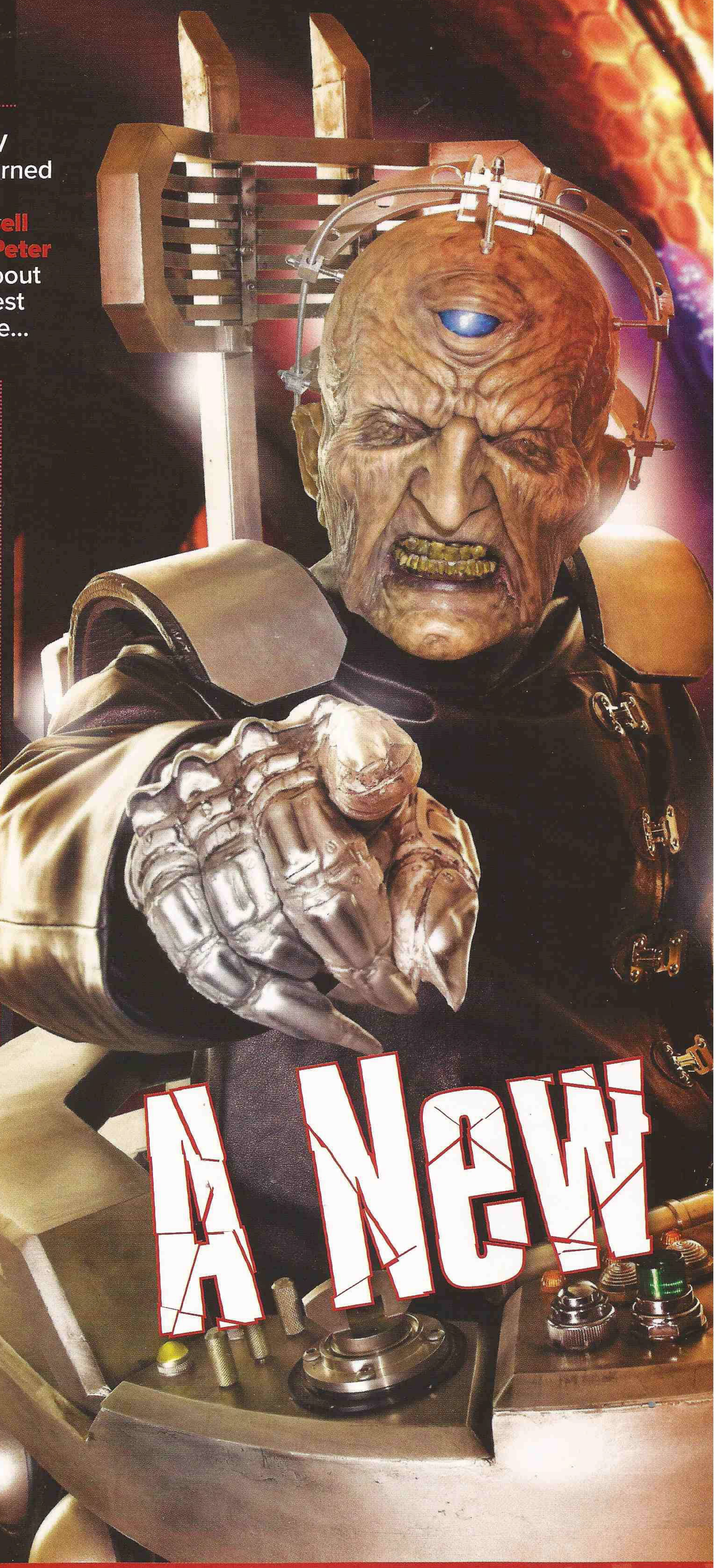
"How many have died in your name?"

DAVROS: The man who abhors violence. Never carrying a gun. But this is the truth, Doctor. You take ordinary people and you fashion *them* into weapons. Behold your Children of Time, transformed into murderers. I made the Daleks, Doctor. You made this.
DOCTOR: They're trying to help.
DAVROS: Already, I have seen them sacrificed today, for their beloved Doctor. The Earth woman, who fell opening the Subwave Network.
DOCTOR: Who was that?
ROSE: Harriet Jones. She gave her life to get you here.
DAVROS: How many more? Just think. How many have died in your name? The Doctor. The man who keeps running, never looking back, because he dare not. Out of shame. This is my final victory, Doctor. I have shown you... yourself.

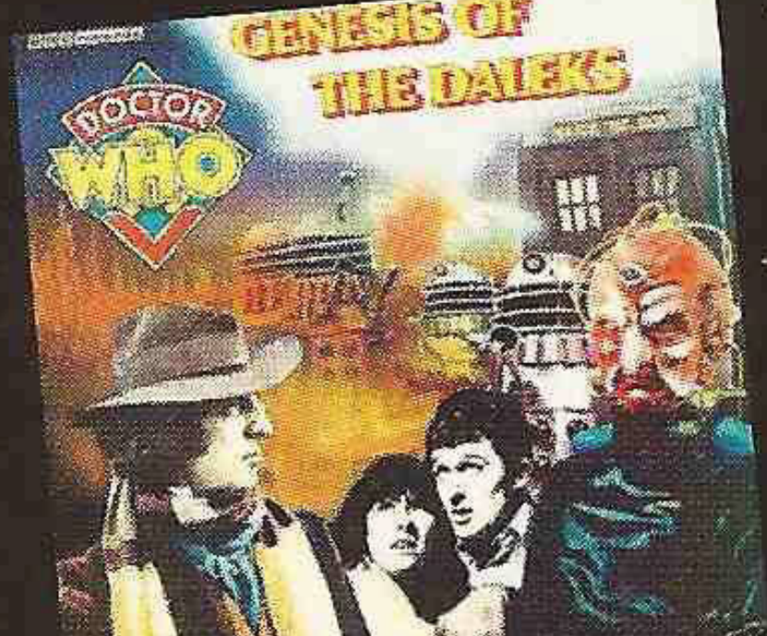
From **Journey's End** (2008) by Russell T Davies

A New Genesis

Twenty years after his last TV appearance, Davros has returned – and he's the same as ever! **Scott Handcock** asked **Russell T Davies**, **Neill Gorton** and **Peter McKinstry** how they went about reinventing one of the greatest *Doctor Who* villains of all time...



He's fought wars, survived extermination, even flown into the jaws of the Nightmare Child. And now, two decades since his last television adventure, Davros has made the greatest resurrection of all: reappearing on our screens to face the Tenth Doctor and his companions in the epic 2008 finale of *Doctor Who*! But how do you set about re-imagining one of the Doctor's greatest foes?



"My first memory of Davros was actually from the *Genesis of the Daleks* vinyl LP," recalls *Doctor Who* concept designer Peter McKinstry. "I think my mum eventually hid it from me because I got into the habit of playing it every Sunday after church. But the cover was fantastic! That would have been the very first time I saw Davros."

Prosthetics expert Neill Gorton was only six years old when Davros made his television début in the 1975 classic *Genesis of the Daleks*. ("Oh, to be a schoolboy when that was transmitted!" hoots head writer Russell T Davies). So, how did Neill react to seeing Davros, first time round?

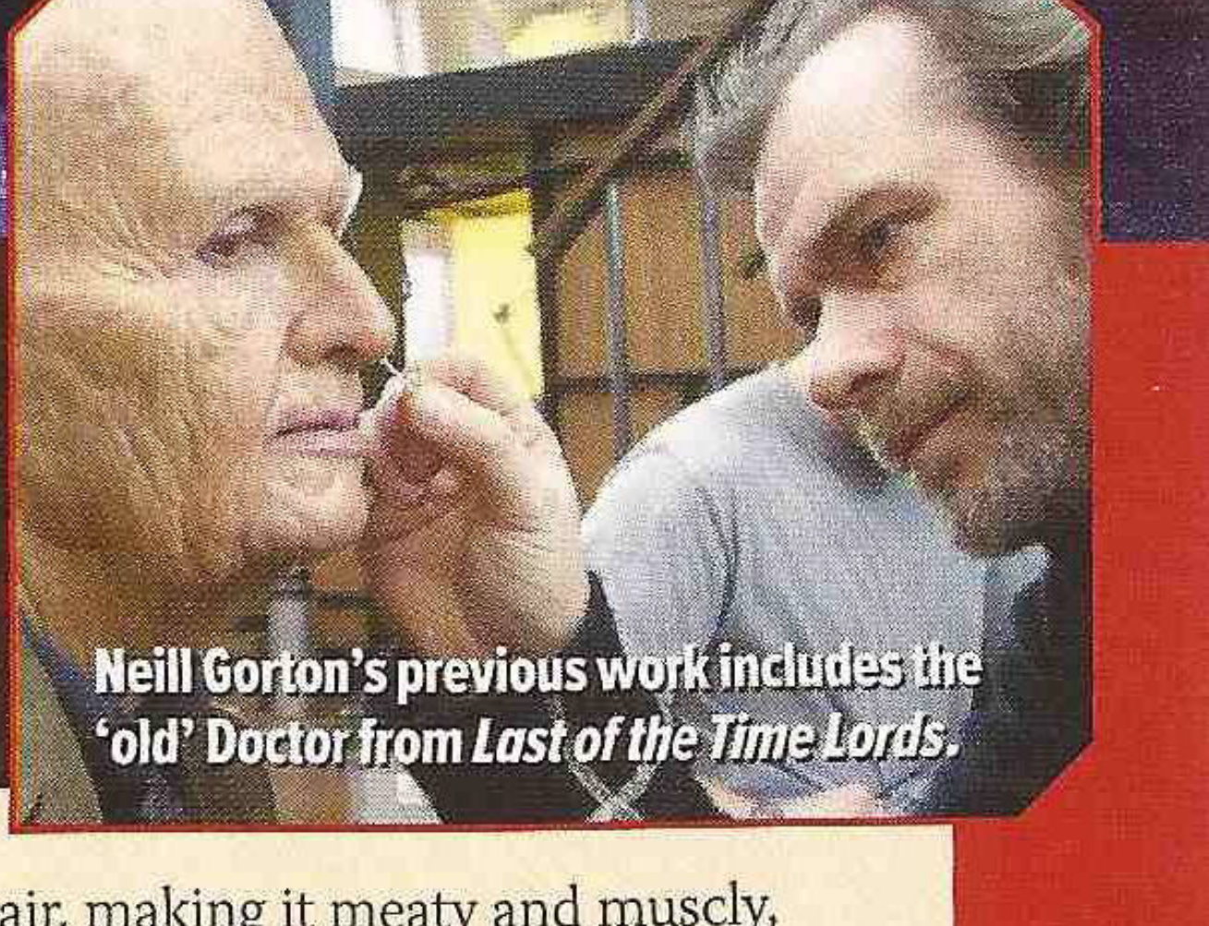
"I just remember being amazed by this incredibly ugly man they'd found to play him," he chuckles. "And when you're at that age, back in the 1970s, the original Davros [played by Michael Wisher] is quite an arresting image. It took a while to understand that it was make-up. But from then on I was always sort of fascinated with that image. It stuck in my mind."

"*Doctor Who* fires the imagination of children at a point when they're most susceptible," agrees Peter, "and when that happens, at that age, it forms a really strong bond. It sent my imagination spinning like a top, and I think that's why so many of us have grown up with this love for the series."

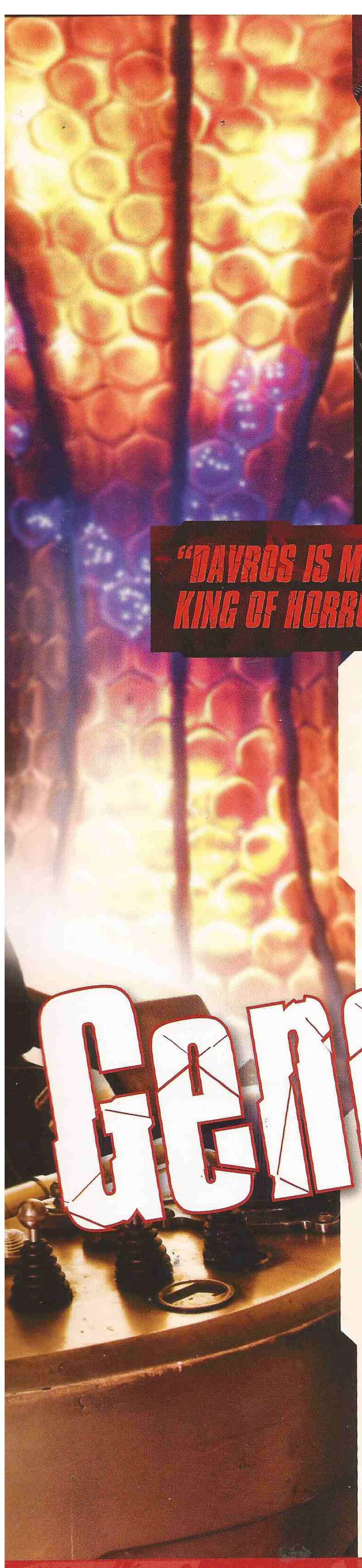
What was it about Davros in particular that captured the collective childhood imagination of an entire nation? "There was always something incredibly real and spooky about Davros," declares Neill. "Most of the monsters at the time either plodded or wobbled about looking like rubber monsters, waving their arms, or whatever. But there was something very disturbing about this guy who just sat there and chatted."

Was there a fear that Davros might never return to *Doctor Who*, given his prolonged absence from the programme? Evidently not. "I made it very clear that Davros was something I wanted to do," confesses Neill. "He's an obvious character to bring back, and I've been campaigning passionately for his return since our first series. So it was a joy to finally see him on the list of things coming up in Series Four!

Davros waits patiently before he can make his big entrance.


Neill Gorton's previous work includes the 'old' Doctor from *Last of the Time Lords*.

"DAVROS IS MEANT TO BE HORRIFIC. HE IS THE KING OF HORROR: THE ORIGINAL AND THE BEST!"



"I suppose in the back of my mind, I always knew he was going to turn up at some point. And actually, way back on Series One, Russell let slip his intention to do Davros during a Tone Meeting for the final two episodes. I think it was to do with when we see the Emperor Dalek, whether we were going to build this big miniature, or if there was an alternative budget-wise."

"Neill's remembering the time we thought we couldn't afford the Emperor Dalek for *The Parting of the Ways*," confirms Russell, "and we did ask him to draw up costs to see if Davros would be cheaper! But I still fought for the Emperor at the time, and that was the right decision."

Why then has it taken four years for Davros to return? "I wanted to wait to bring him back," Russell explains, "but he was always there as an option if other plans fell through. I think Davros was even a possibility when we couldn't work out what was at the bottom of the Satan Pit. Before realising it should be Satan. Obviously... But I'm glad we waited."

Where does the production team begin when revisiting a classic character like Davros?

"One of the difficult things on a programme like *Doctor Who* is drawing the lines of who's responsible for what," admits Neill. "Obviously, with something like Davros, you're talking about three departments who are all involved with one character."

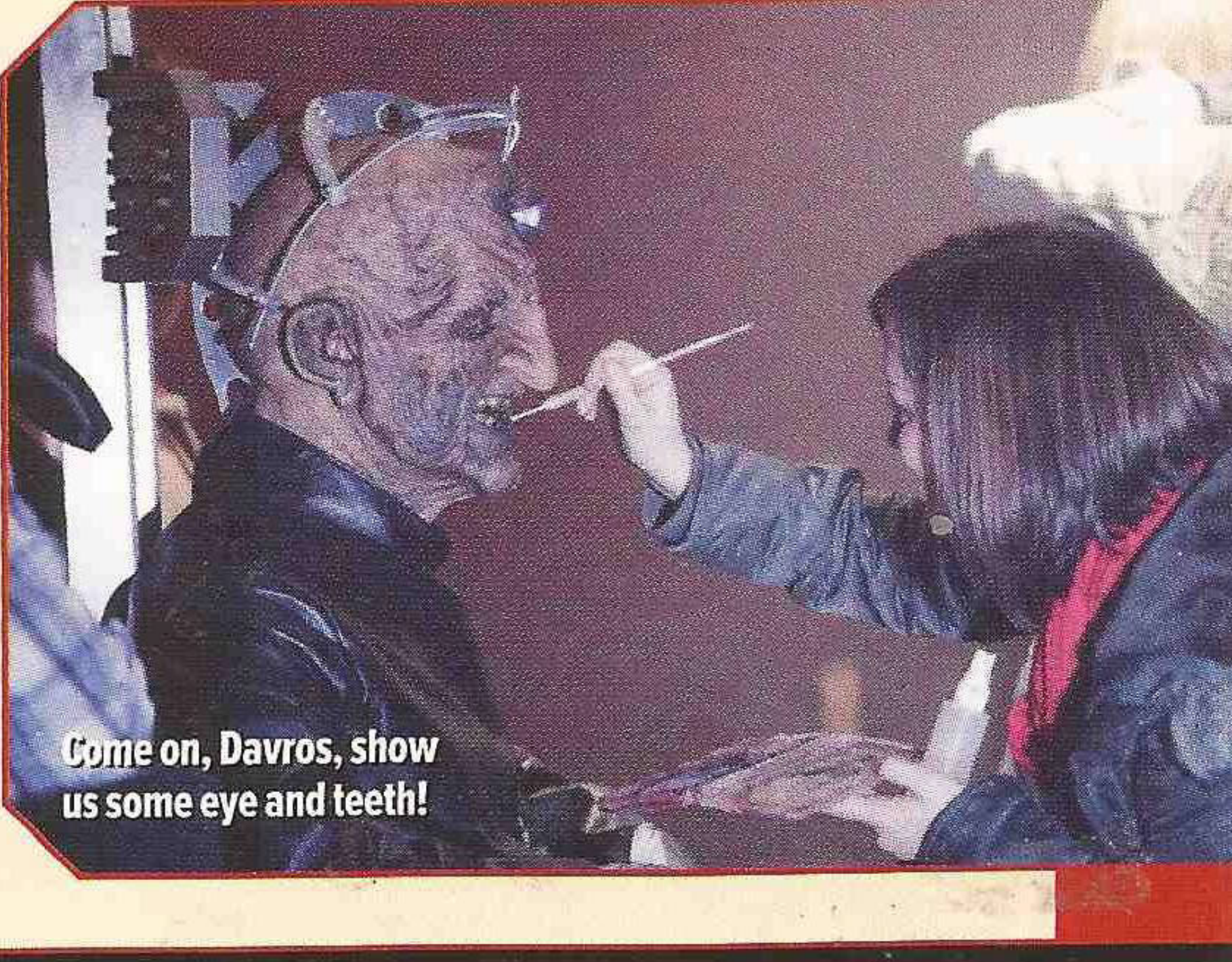
"In this case, it really was a collaboration. Pete and the Art Department did a beautiful job of re-imagining the chair, making it meaty and muscly, and really powerful-looking. Louise [Page, costume designer] did the leather tunic – a beautiful piece of costume – which again echoes the classic design, whilst adding the buckles and other little details. Then I was responsible for the head and the claw – the fleshy parts, the performance parts – so I designed the prosthetics.

"My other contribution was the torso piece, when you reveal the decomposed chest that's been picked apart."

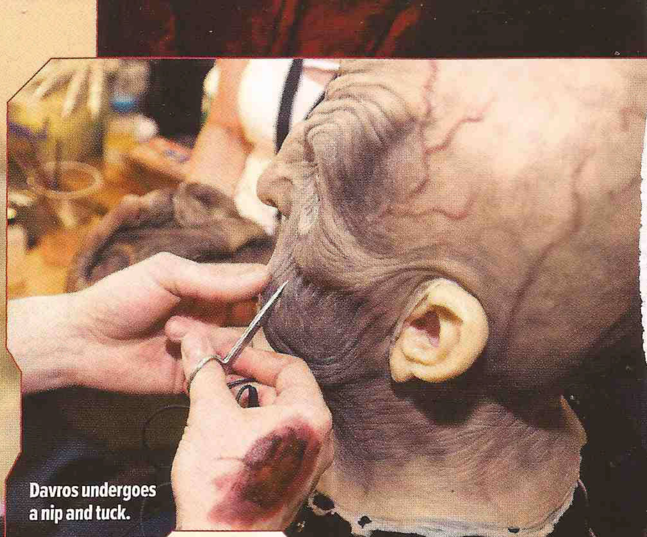
Speaking of which, was there ever a concern that the new Davros might be a little extreme, especially for younger viewers? "Not at all," declares Russell, "I love that ribcage bit! And I think a lot of kids would react with glee, not horror!

"Seriously, Davros is *meant* to be horrific, and we've had so many withered geniuses in sci-fi lately – like Emperor Palpatine in *Star Wars* – that I needed something to make everyone sit up and realise that this man is the King of Horror: the original and the best! And he's been through so many physical changes over the years, I wanted to add one of my own. I asked Louise to give the new jacket buckles, because I wanted it to look like a straitjacket. It just seemed to fit, cos he's so insane!"

"I regularly see some things in PG films and on telly that I'm surprised at being on before the watershed," observes Neill. "*Doctor Who* is about getting kids behind the sofa, so it's got to have a scare factor. I think Davros lives up to that, but doesn't take it *too* far. There's nothing gory about him. He's just visually ▸


Come on, Davros, show us some eye and teeth!

Julian Bleach – part way through the make-up process.



Davros undergoes a nip and tuck.

Davros has his head brace seen to.

> “JULIAN REALLY ENJOYS BEING UNDER LOTS OF MAKE-UP, AND CREATING A CHARACTER FROM THE GROUND UP!”

unpleasant. The most terrifying thing about him is actually the performance!”

Having overseen the revival of Autons, Daleks, Cybermen, Sontarans and even the Macra, has the process of revisiting classic designs become any easier for *Doctor Who*’s Art Department?

“Redesigning iconic characters is always a double-edged sword,” Peter considers. “Suddenly there seem to be a lot more people to answer to, and everyone is very keen to do it justice, so the stress levels in the Art Department rise a little.

“Generally I prefer to work on new ideas rather than revisiting old favourites. But with Davros – as with Gallifrey the year before – you’re really being asked to visually establish one of the cornerstones of *Doctor Who* lore. It’s a big deal, and that produces all sorts of emotion and excitement!”

But what was it about Davros that needed updating exactly? “It was just his turn for a facelift. We couldn’t have him trundle onto set in the original prop, and making him consistent with our Daleks whilst remaining faithful to the original look was actually fairly straightforward. You look at the Dalek design and see what you can carry over. It’s trial and error.”

“That approach runs through everything we do,” agrees Neill. “If you look at something like the Daleks, the Art Department took the original concept and honoured it, yet updated it to make it more appropriate for a modern audience. They’ve improved the way the eyestalk and head move, for example, so they’re now much more fluid. It’s the kind of thing you don’t really notice unless you look at the old episodes, when the performers inside were trying to operate three things at once – never easy with two hands! So we now do the same thing with the prosthetics, just to try to make a character more believable.”

Davros’ gruesome visage was undoubtedly one of the keys to his original success, back in the 1970s. So does Neill feel any additional pressure in trying to recapture that look, 33 years down the line?

“Obviously Russell and everyone had faith that I could do it,” notes Neill, “so you just get on and do it. If you sat and worried about what everyone thought of something, you’d never come up with a good design because you’d be too busy trying to please everybody. As the old saying goes: you can’t please all of the people all of the time.”

“Maybe it’s the age of everyone involved,” suggests Russell, “but we all wanted to remain faithful to the very beginning of the character, knowing that Neill’s prosthetics could do miracles with the mobility of the face. And that original version is still a great piece of design, although I liked the later ones too. I always thought Terry Molloy’s Davros looked as though he’d been bloated and jaundiced by drugs. That awful plump yellow. It was brilliant!”

So, how have the processes changed since Davros was created, way back when? “In the 70s, they had a very simple latex mask,” explains Neill, “the sort of thing you’d find in a joke shop today: a rubber mask with a hollow shell that you put on your head. But if you put one of those Hallowe’en masks on and try moving your face, nothing happens on the outside. They’re tough rubber, so they’re not very expressive.

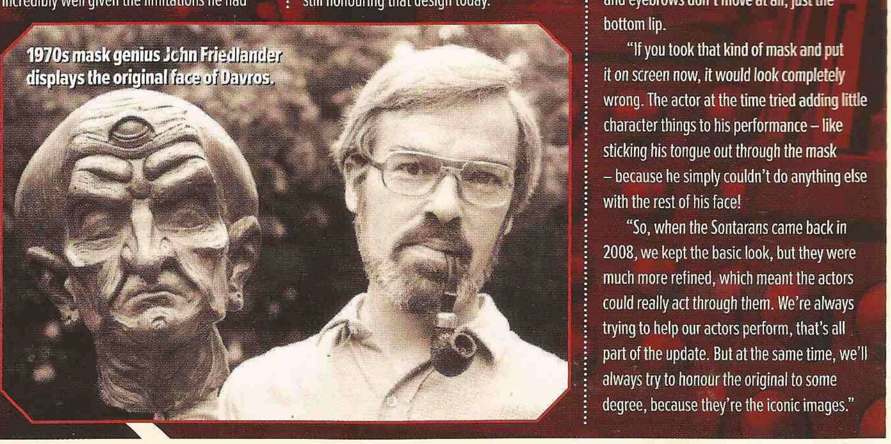
“John [Friedlander] was very clever in how he thought around problems, and very cleverly designed the mask to fit in certain ways. He knew that he could get more movement around Davros’ mouth, so he found ways to make it fit as well as possible, to give as much expression as he could. He used a very stiff, immobile bit of rubber and actually managed to get some expressiveness out of the character.

FRIEDLANDER’S MONSTER

Resident monster maker **Neill Gorton** pays tribute to **John Friedlander**, the man responsible for originally breathing life into *Doctor Who*’s most gruesome of villains…

“John really is a genius of his time,” enthuses Neill, “and his contribution to *Doctor Who* is fantastic. Although the technology at his disposal was pretty basic, his artistry kind of overrode that, and he managed to produce very effective masks that worked incredibly well given the limitations he had to contend with. As a craftsman, I’m always amazed at what John did in those days. He truly was ahead of his time”

John’s original design for Davros would prove largely responsible for securing that character’s place in the national consciousness for generations. “If you look back at the really well-done creatures – Davros, Sontarans, Zygons – they were all John Friedlander’s handiwork,” agrees Neill, “and with Davros, everyone always says that the Michael Wisher version is the best – the most powerful image – and you can’t help but go back to that. We’re still honouring that design today.



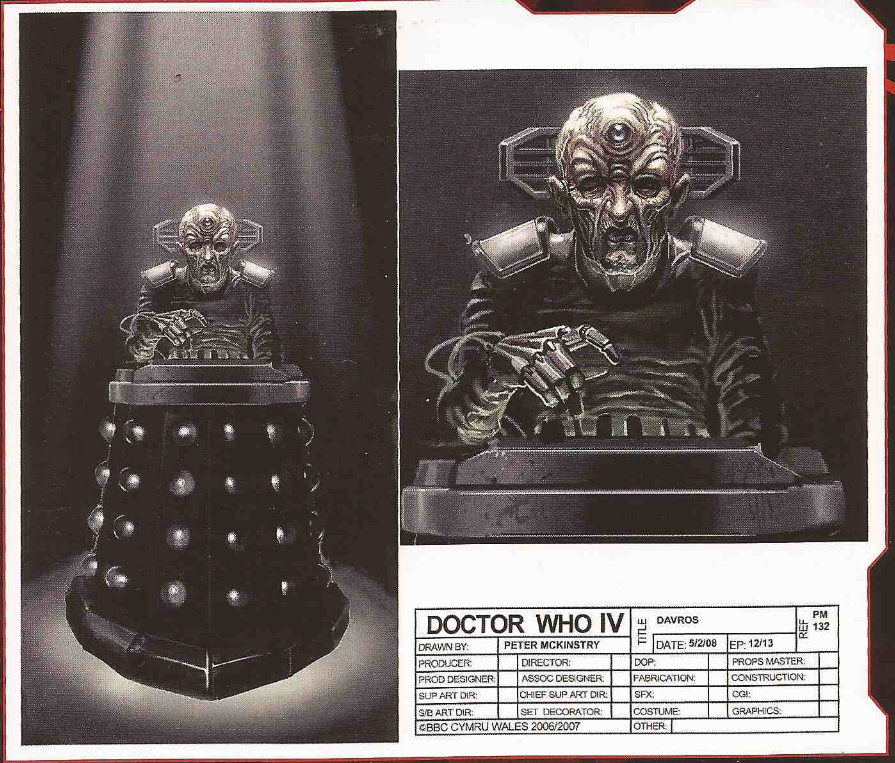
1970s mask genius John Friedlander displays the original face of Davros.

Good though it was, were there any problems with that original design? “Considering the limitations, Michael Wisher did an amazing job as Davros. But he’s forced to give a different kind of performance because he can’t subtly raise an eyebrow or give little facial twitches. If you can give that back to an actor somehow, whilst retaining the overall look, then it’s a much better product you end up with on screen.”

Series Four also saw Neill tackle another Friedlander creation: the Sontarans. “Again, the first Sontaran, Linx, is fantastic,” explains Neill, recalling their début in the 1973/4 story *The Time Warrior*, “but if you actually look back at something like the original Sontaran, it’s very much a thing of its time. The face and eyebrows don’t move at all, just the bottom lip.

“If you took that kind of mask and put it on screen now, it would look completely wrong. The actor at the time tried adding little character things to his performance – like sticking his tongue out through the mask – because he simply couldn’t do anything else with the rest of his face!

“So, when the Sontarans came back in 2008, we kept the basic look, but they were much more refined, which meant the actors could really act through them. We’re always trying to help our actors perform, that’s all part of the update. But at the same time, we’ll always try to honour the original to some degree, because they’re the iconic images.”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DOP:
PROPS MASTER:
PROD DESIGNER:
ASSOC DESIGNER:
FABRICATION:
CONSTRUCTION:
SUP ART DIR:
CHIEF SUP ART DIR:
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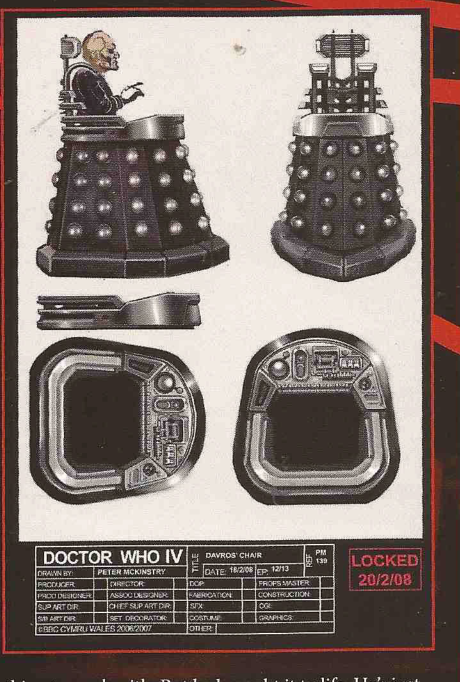
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OTHER:
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"Nowadays, we have much better materials, and our Davros is made from an incredibly stretchy silicone gel, which is much more flexible, just like skin. However, whereas the original Davros mask would have been the same mask re-used across several days, our masks can only be used once. But they're actually glued to the actor's face, meaning that when Julian moves, the Davros face on the outside can express with him."

As a long-term fan of the series, was it difficult to create something new with Davros, while at the same time doing the original design justice? "It was just a case of sitting down and trying to enjoy it as much as possible," Neill muses. "I'd do one sculpture, take photographs of it, then e-mail them off to Graeme [Harper, director], Phil [Collinson, producer], Russell and Julie [Gardner, executive producer]. They'd come back with their thoughts and comments on it, and I'd make some tweaks based on those.

"Everyone said it should be more akin to the Michael Wisher version, and I probably did about three variations before hitting upon a look we felt embodied all the bits and bobs of Davros that we wanted.

"I remember talk of me making his eyes look more burnt-out and evil, because on a previous version he just looked like he was asleep! So there were little pointers like that which were obviously given to me, but the rest is just me sitting there and getting on with it!"

Was it difficult trying to recapture that classic *Genesis of the Daleks* look, then? "The fact is, you could never make it look *exactly* like the Michael Wisher version, because then you'd be trying to shoehorn Julian Bleach's face into something that isn't the right proportion. Everyone's face is different.

"Because it has to work with an individual actor's face and expression, half the look is dictated by the person underneath. You have to model and sculpt the prosthetic in sympathy with the face it's going to be working with, so all the time I was sculpting Davros, I was doing it over a head cast of Julian."

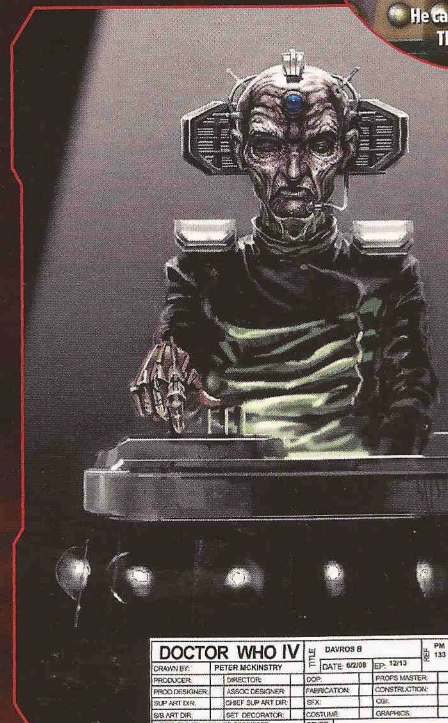
Julian Bleach is no stranger to the world of prosthetics, having recently played the monster in ITV's *Frankenstein* mini-series. How did Neill react when he discovered they would be reunited for Davros' resurrection?

"I was absolutely cock-a-hoop when I heard Julian was going to be Davros," Neill grins. "It settled my fears that you'd have an actor who didn't actually enjoy wearing the prosthetic, and that might hinder the performance."

Is that not always the case, then? "Some actors simply don't like it," Neill explains, "they like to have the freedom to use their own face. Whereas other actors find it very liberating and exciting, because it's about understanding how you look different on the outside, and bringing that to life instead. As a mask itself, it doesn't really come to life until you attach it to an actor, and they're giving a performance. That's when they realise their potential.

"Julian in particular has a real passion for it. It's a kind of acting that suits him, I think. He just really enjoys being under lots of make-up and literally being able to create a character from the ground up.

"I remember on *Frankenstein*, we put him under a terrifying amount of rubber – genuinely a lot of discomfort, and a very difficult thing to work with. But he brought it to life. He's just an amazing character performer. We couldn't have asked for better with Julian, really."


DOCTOR WHO IV
TITLE DAVROS B
REF PM 133
DRAWN BY: PETER MCKINSTRY
DATE: 6/2/08
EP: 12/13
PRODUCER:
DIRECTOR:
DOP:
PROPS MASTER:
PROD DESIGNER:
ASSOC DESIGNER:
FABRICATION:
CONSTRUCTION:
SUP ART DIR:
CHIEF SUP ART DIR:
SFX:
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OTHER:

How long did it take to apply the Davros prosthetics each day? "We managed to keep the actual application of the prosthetic down to about an hour or so," reveals Neill. "I do a lot of TV stuff, so I know anyone going through three hours of make-up every morning is going to be exhausted before they even get to set, especially on consecutive days. It just doesn't work out. So I was careful to design Davros in a way that meant we could get it on Julian as quickly as possible."

He can walk after all! The old faker.

In order to achieve this, the Davros prosthetics were split into several individual pieces for easy application. "He had a plastic skullcap, with the glowing eye and all the batteries mounted in it," recalls Neill. "That went on first. Then the rest of the prosthetic was literally pulled on, over his head, and glued onto his skin. We then added the chin and ear pieces, and the hand just slipped on and zipped up, so he could easily just pull it on and off. So yeah, we managed to keep it down to an hour, which just made life a lot easier all round!"

And how does Julian respond to the make-up itself? "Oh, he's great with it!" praises Neill. "He comes in of a morning, sits down, and he's very still, very careful with it. He respects the mask, because he knows it's all part of his performance. In a way, it's quite fragile and delicate because of how flexible it needs to be, but Julian was very careful to make sure it looked its best all day."

Would Neill ever have considered doing something radical to the character – something to change the look of him completely?

"I think with Davros you'd be hard pushed to come up with something new that fitted the

Julian realises with dismay that someone has nicked his coffee.

Even evil meglomaniacs need to check the script sometimes. But there will be no scripts on the night! And that goes for everyone.

reality of the character," ponders Neill. "Basically, he's humanoid, he's had this horrific accident, and now he's been kept alive for a very, very long time. I mean, there are lots of ways you could do that, but you wouldn't end up changing him completely. You'd just struggle. Having said that, if you study Davros now, then look really closely at the two previous ones, you'll see he is actually very different. There are just certain elements of the old that make it feel comfortable, so that the viewer recognises him. But, in reality, there was a massive, massive change."

Well, quite. We can't help noticing that his microphone's vanished, for a start...

"Well, yes. It was just a bit redundant, really," Neill explains. "It didn't add anything to the character, and it always felt a bit incongruous. It wasn't as though Davros spoke in a whisper and needed something to make him audible. It just didn't make sense!"

"Also, that old microphone did have a tendency to wobble!" jokes Russell. "And we were never quite sure if we would treat Julian's voice or not, because his own is so good. In fact, we'd more or less decided *not* to add a Dalek effect to his speeches, but asked Paul McFadden [Sound Editor] to make voice tests, just to be sure.

"Paul then e-mailed those tests to us, and that was a great day: the voice of Davros blasting out of my computer! Once we'd heard the treated version, we couldn't resist. So I imagine the microphone is now internalised, buried in his throat... or something!"

"The other thing we changed completely was the headpiece," reveals Neill. "It used to be this flimsy looking thing, which looked like a bit of wire with some baubles on. I thought that, for such a powerful character, it always seemed particularly weak...

"I remember Gary Russell [script editor] mentioning to me after a Tone Meeting how the original production designer had intended it to be some kind of a medical brace, like when you see people who have had a bone shattered in a leg, or something. You get these aluminium external frames that brace themselves through the skin, into the bone – and that rang more true with me as a concept.

"In the end, we revisited that original idea and made it look stronger and tougher, so it now feels as though it screws directly into his head. It's basically there to hold his skull together. And to my mind, it works a lot better because of that."

Was Russell tempted to use Davros' revival as a means to finally reinvent and clear up some of his complex backstory, once and for all?

"I never really worried about tying his history together," Russell admits, "except I was convinced he had to have a metal hand, because it was so clearly blown off in, er, which one? *Revelation of the Daleks*?" That's the one! "I can never distinguish between all those ones that begin with R!" he confesses.

"So no, I didn't do any research as such. I didn't watch *Genesis*, or listen to the Big Finish audios, because I wanted to act off my memories. Somehow, that seems a more creative state to be in.

"I did worry that we never had a proper explanation of his injuries, but then realised that *Genesis* never did that either, so it was good company to be in! Although I did write a sort of creation story..."

"There was one scene where you were going to see an explosion, and Davros was injured," recalls Neill. "We weren't actually going to show his face burnt and disfigured in its full gory glory, because it would have been just a little extreme, so I think you were only going to see glimpses of his head, with smoke rising, and his hair burnt off."

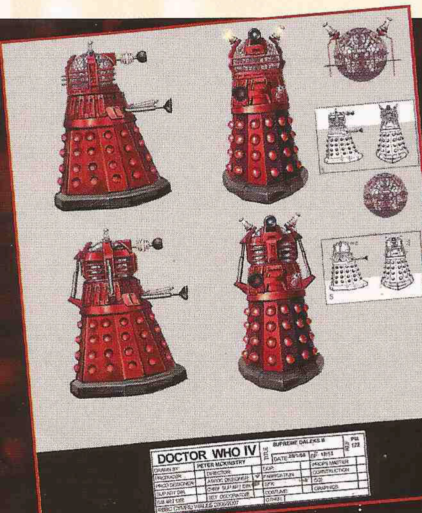
Although fans have encountered Davros the man in comic strips and audio adventures before now, this would have been first time viewers saw a pre-accident version of the character on television. Was Russell disappointed to lose these scenes from the finished episode?

"Actually, the whole sequence dragged. It was a good cut, I think. And it made me realise how the visuals were enough. He sits in a Dalek base. He says he's the creator of the Daleks. Job done!"

And a very good job it is too...

"IT WAS A GREAT DAY WHEN WE HEARD THE VOICE OF DAVROS BLASTING OUT OF MY COMPUTER!"

THE SUPREME ONE



Concept Designer **Peter McKinstry** talks us through 'doing a Davros', and creating his own new breed of Dalek...

"The Supreme Dalek design process was epic," recalls Peter. "At first, the script described it as having some sort of throne, so we were originally going to have it glide onto its platform and lock into a structure that would have made him look twice the size.

"We knew the base of the Dalek was to stay the same, so we could only change the top half. I remember one version had a transparent upper-half with all the workings visible. Another had a samurai slant to it. And one particular favourite was very much in the vein of the Special Weapons Dalek [from 1988's *Remembrance of the Daleks*]: a real tank of a thing!"

Was it difficult then to narrow all those ideas down to a single, coherent design? "In the end, time was ticking on and I was afraid we were getting lost, so I sat down with [production designer] Ed Thomas who got straight to the heart of it.

"The Dalek is an iconic design of the 60s. If you want to adapt or change that design, it needs to seem as though it wouldn't have looked out of place in the very first series. So we arrived at a variation on one of the earlier designs, which saw the conventional domed head replaced with a sphere, meaning it could have full 360-degree movement, not just left and right.

"Although the sphere idea was dropped and we reverted to a fairly regular head, revisiting that design armed with various iconic images from the 60s brought us to the *Sputnik*, which is where the arms came from. We chunked them up to make them look consistent with the body, which I rationalised as being some sort of protective cage, possibly emitting some kind of shield or cloaking device."

Is it difficult to find new things to do with the Daleks when the original concept is so familiar to audiences worldwide? "People have some weird hang-ups about the Daleks," observes Peter. "They want to add all sorts of embellishments and turn them into spiders, or whatever. I really don't get that. A Dalek is a Dalek! If you mess around too much, it becomes something else.

"Maybe someone can one day write a story where Davros experiments with different types of Daleks, and we can get all the different versions out of our system once and for all! They can all turn on each other, fight, then as the smoke clears, only one Dalek is left: the bronze standard!"

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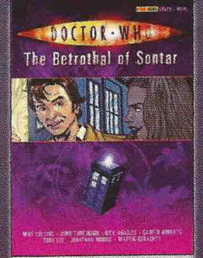
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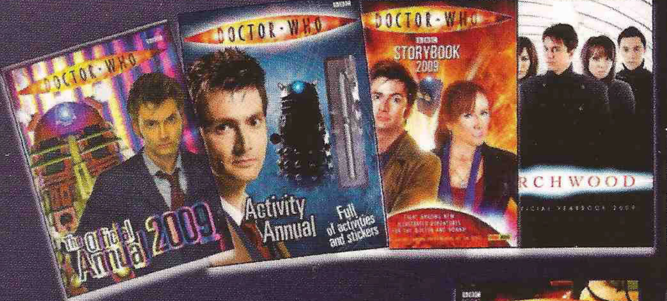
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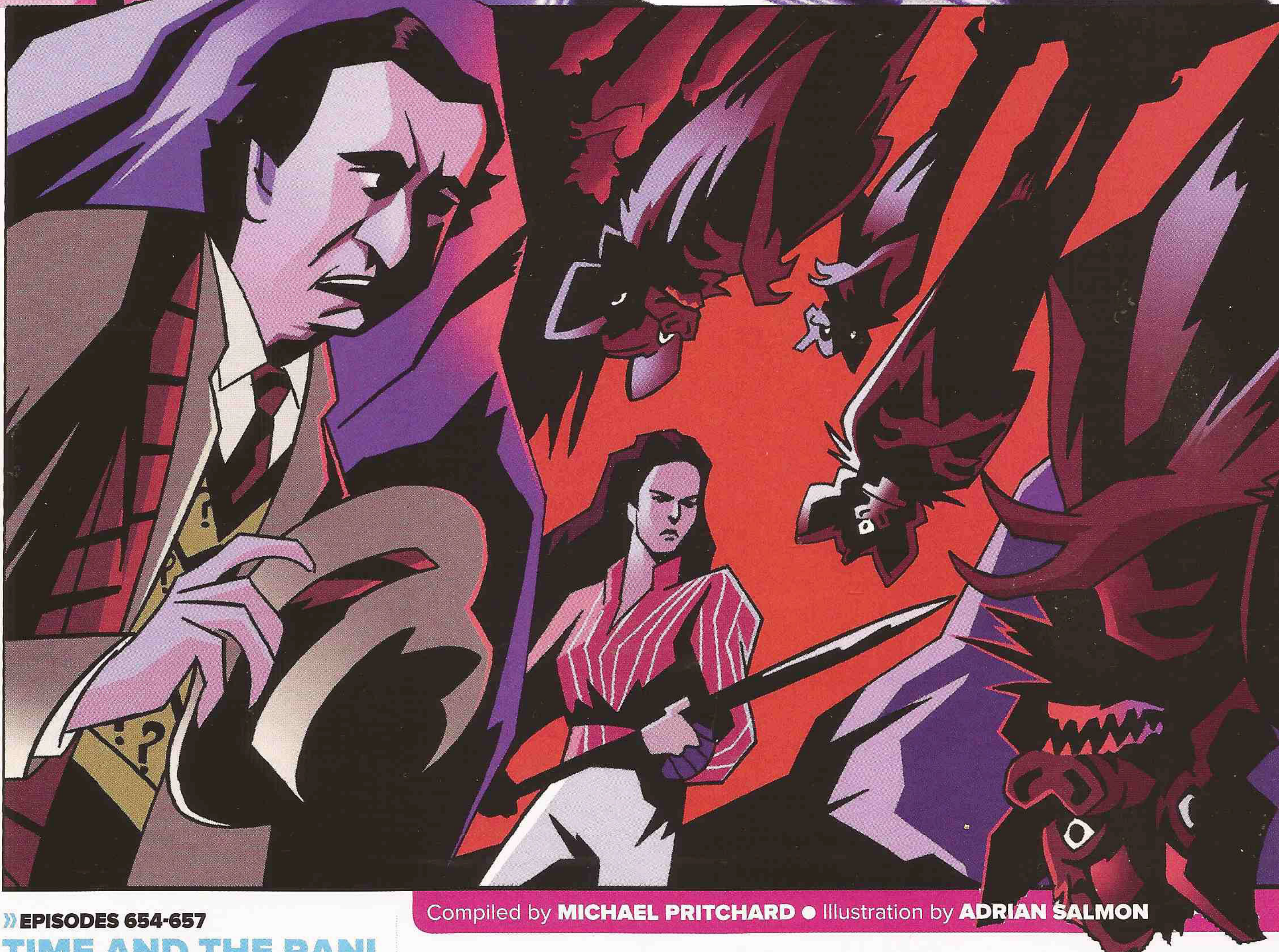
THE TIME TEAM

Four fans, one mission: to watch all 751 episodes of **Doctor Who**. In order. From the start.



Compiled by **MICHAEL PRITCHARD** ● Illustration by **ADRIAN SALMON**

» EPISODES 654-657

TIME AND THE RANI

The Rani's got lots on her platter
Indulging the new Doctor's patter
Plus she's dressed up as Mel
Can't the idiot tell?
Now that's what I call a strange matter.

"Well," says Jac.

"Oh dear," says Richard.

"Blimey," says Peter.

And Clayton's just laughing.

We join the Time Team (now reduced to four, and I've assured them that Sylvester McCoy isn't hiding from them behind a curtain today – just as well, as it turns out) a little later than normal, as they've said nothing at all during the pre-credits sequence (the Rani brings the TARDIS crashing down a rainbow on to a quarry planet and bursts in with a furry friend on Mel and a mysterious stranger) and the new opening titles heralding the arrival of the Seventh Doctor in *Time and the Rani*. So what did they make of all that sound and fury then?

"This is why we do the Time Team," says Clay. "Of course we've seen most, if not all, of the stories before. You'd think it'd be impossible for us to be shocked. But those three minutes have to be the barmiest in the history of television. Or the world."

"This is the first time we've had fully-fledged computer effects," observes Richard. "New credits and theme music as well! I'm not too sure about that logo though."

Peter nods. "Everything's different, it's like a completely different show again, but this time one that's a good deal tackier. Why is the Doctor's face in the titles painted silver? Why does he wink? Why does the logo look so sitcom? Why is the theme being played on a paper and comb? And just why is the Doctor regenerating? What could have happened that means he has to change but Mel is merely knocked out? Why why why?"

Jac sighs. "It might have been nicer if they'd avoided the regeneration altogether – like the change from Pat to Jon. This just feels icky."

Into Part One proper, as the Rani informs her Lakertyan slaves that she's collected geniuses from around the universe. "Lucky she's labelled them all," notes Jac. "Always important, or you might forget which genius is which. 'Is that Einstein or Pasteur?'"

Cliché Counter

DEATHS ON SCREEN SO FAR

01085

ONE OR MORE REGULARS RENDERED UNCONSCIOUS

00202

ONE OR MORE REGULARS INCARCERATED

00249

"The dragon-headed entrance to the Rani's lair is quite impressive," notes Richard. "Not sure about those blue tinfoil-wrapped rocks outside though."

"A bit of shiny blue's always welcome in *Doctor Who*," says Jac. "I wonder if you can get bathroom accessories in that colour?"

The new Doctor awakes to find himself a prisoner of the Rani on the planet Lakertya. "I'm not quite sure what to make of McCoy's first scene," says Richard. "It all seems a bit am-dram to me. But then he gives the line about the Rani's unethical experiments some gravitas, and suddenly he seems quite promising."

But Peter gives the source of the Doctor's outrage short shrift. "It really irritates me when writers – and I'm afraid Pip and Jane Baker are especially guilty of this – learn of a scientific term, then fail to actually find out much about it except the very basics. Anyone with a passing interest in quantum physics knows how silly it is to have an asteroid 'composed of strange matter'." A pause. "What? Why are you all looking at me like that?"

Mel is dragged from the TARDIS by Lakertyan rebel Ikona. "It comes to something when Kate O'Mara as the Rani is the most normal character in a story," says Clay. "The loony Scottish Doctor and mad Mel and the Lakertyans and Tetraps... she seems quite ordinary stood next to them."

Out in the quarry, Mel and Ikona witness the gruesome effects of one of the Rani's bubble traps. "That's amazing," says Clay. "The direction and effects of this story are light years ahead of the trial's tackiness. Shame the quarry's so flat and drizzly. And that everything else in the story is pink. And that Keff

PETER
CLAY
JAC
RICHARD

McCulloch's incidental score sounds like... oh, it's indescribable."

"Like the Pet Shop Boys got really drunk one night?" ventures Peter.

Back in the Rani's castle the Doctor wakes again to find – Mel? No, it's the Rani in a wig. "Two Mels!" exclaims Richard. "I didn't know when we were well off! But you've got admit that Kate O'Mara has got Bonnie's voice and bouncy walk off to a tee."

"This story started off barking mad, but now it should really be placed in a high security compound for its own safety," says Jac. "It's a cunning plan, but surely it could only fool a just-regenerated Doctor. So did she engineer the regeneration somehow, or did she only just think of it and happen to have a Mel costume hanging about for reasons unknown?"

'Mel' takes the Doctor back to the TARDIS to pick his own new costume. "Horribly shoddy wardrobe set," notes Clay. "Duvets hung up over some drapes. The overall outfit for the Doctor isn't bad, but yet again there are daft question marks."

Jac nods. "Otherwise it looks the least like a self-conscious 'costume' we've had for years. I thought the Third Doctor's frills suited this Doctor, though."

The episode ends as Mel runs into a trap – and is sent spinning off in a pink bubble of doom. "Fantastic cliffhanger!" reckons Peter. "An impressive special effect, a well-sign-posted danger and a genuine peril! Very impressive."

Double trouble! The Rani (Kate O'Mara) The Doctor (Sylvester McCoy) and Melanie Bush (Bonnie Langford).

Part Two sees not a lot happen until the very end – but Mel does get her first glimpse of the Tetraps. How does she react? "Have we ever had a companion that screams as much as Mel?" wonders Richard. "A couple of stories in and she's the epitome of the clichéd female assistant."

Peter disagrees. "The cliché is actually the feisty, give-as-good-as-she gets assistant. Vicki, Leela, Sarah, Tegan... even Peri! To have a proper screamer actually makes a refreshing change. Let's be honest, how would you react if confronted with a Tetrap?"

"So," ponders Jac, "Mel's overly enthusiastic about adventures but screams when it gets nasty. That makes her sound quite ideal, really. She needs to run away a bit more, though; just standing and screaming is an annoying habit."

Meanwhile the Doctor is playing a tattoo on the Rani's breasts with some spoons. Really. "I'm starting to find all his pratfalls, nixed-up proverbs and spoon-playing very grating," says Richard.

Clay nods. "It wouldn't be so bad, but for the fact that's *all* we've seen the new Doctor do so far. No hint of his cleverness, his bravery, his heroism... no indication of anything other than he's a bit a of a prat who goes for a grope of the Rani's décolletage every five minutes. It's hardly endearing."

The Rani heads back to her TARDIS – and the real Mel meets the new Doctor. "It's surprisingly affecting when the Doctor finally recognises Mel," says Jac. "He really looks like he needs a hug."

Clay's shaking his head. "Though that scene up to that point, with them not recognising each other, is ghastly. Like something out of *Emu's Pink Windmill Show* – tatty, end-of-the-pier children's entertainment." But is there hope when the Doctor recovers his wits? "He's a bit better as he gets more serious," Clay reckons. "But lines like 'This doesn't bode well for my seventh persona' – pure Adam West's *Batman* – aren't helping Sylvester."

The Rani exposes herself and the Doctor is grabbed by the Tetraps as we enter Part Three. "I'm trying to work out the problem with this story," says Jac as more brightly-coloured insanity zips by on the screen. "The script isn't that terrible, although fairly dull, it's got fine actors like Kate O'Mara, Donald Pickering and Wanda Ventham, but... the music is a big negative factor, I think. And it looks so bright and garish. The Tetraps are awful – those voices are really irritating."

Ikona takes the Doctor to the Lakertyan Centre of Leisure – which the Rani has booby-trapped to flood with killer insects. Jac nods. "Okay, at least there's been an effort to make the Lakertyans not just one homogenous lot – and not all sympathetic, either, having a fair amount of rude, lazy pleasure-seekers. But they're still dull, bog-standard aliens."

"And the Lakertyans in the leisure centre seem to *know* their disco ball is full of killer video effects," sighs Clay. "But they're prepared to take the risk rather than forsake their afternoon hammock snooze. Lordy, this is rubbish."

End of Part Three – and the Doctor is strapped to one of the Rani's genius benches! "Still no idea what's going on," says Peter. "And it's a rotten cliffhanger – alternating shots of Bonnie going up past the stratosphere, the Doctor with some headphones gurning, and a giant rubber brain."

Into Part Four – and shenanigans with exploding anklets. 'Put these... on the legs... of all the Lakertyans...' hisses Tetrap leader Urak. "Pip and Jane have surpassed themselves with that line," smiles Clay. "And it must have been quite funny in 1987, all this talk of 'Remove the Bangles!'" But how to safely detach these deadly accessories?

'Mel, you're the computer expert,' says the Doctor. 'But where will I find the right kind of wire?' says Mel.

The Team roar with laughter. "Pip and Jane have *got* to be taking the proverbial!" says Peter.

Back at the lab, the Rani reveals the truth of her plan. "So she suddenly decides to reveal a blow-by-blow accounts of her dastardly plot to the Doctor and Mel for no apparent reason," sighs Richard.

"Oh, she just wants to boast a bit," reckons Jac. "Must be a lonely life, being a solitary amoral genius."

"It's like a list of word the writers have found in *New Scientist*, like helium-2 and chronons," says Peter. "At least with technobabble you could convince yourself it made sense. But this is scientific gibberish. What's 'Loyhargil' supposed to mean?"

But after the Rani's plot, whatever it was, is thwarted somehow, it's time for the Lakertyans to say goodbye to the Doctor and Mel. Ikona pours away the antidote to the killer insects. "Good grief!" shrieks Jac. "Meeting their own challenges is one thing, but when the challenge is alien killer insects left by a psychopath no one would blame you for accepting a bit of help. 'Let's all die in agony, it'll build character'?"

As the TARDIS leaves Lakertya the Team ruminate on the new Doctor. "I'm very unsure," says Richard. "His performance has shown terrible excesses, but I'm not sure how much that's down to the script he was given or the fact that he's just finding his feet."

Peter nods. "Not an auspicious start. A clumsy Doctor, a garbled plot and worst of all a dull, silly story. Things can only get better!"

Clay's frowning too. "I love that story," he says, "because it's a camp old laugh. And better still, the campness is unintentional. But, you know, I think we've been very kind to a lot of the recent stories because we're *Doctor Who* fans – we love the series, we can forgive it anything. By any reasonable standard, that was atrocious."

"Well, I think the new Doctor's okay," says Jac. "All those terrible mixed proverbs have prejudiced you against him. Let's see how he turns out..."

"Two Mels! I didn't know when we were well off! Kate O'Mara has Bonnie off to a tee..." Richard

AND YOU SAID...

"The effects had leapt forward since the last series. My only disappointment was thinking that the TARDIS would now arrive on a rainbow instead of 'VWORPing' into view." CALUM RIGBY MANCHESTER

Sarn (Karen Clegg) Bless!

"The opening credits and theme are utterly wonderful, and the story is designed and directed with a panache and flair that hasn't been seen on the show since *Revelation of the Daleks*." DUNCAN STEELE GLASGOW

"Although this new incarnation of the Doctor seems to be characterised by chaos and bluster, the serious core is ever present as illustrated in the spine-tingling moment when he stops dead as Urak strides into the room. Sylvester McCoy's look of stunned alarm is just fantastic and always makes me shiver when I see it." BLAINE COUGHLAN FACEBOOK

Urak The Tetrap. What a handsome beast!

"The Tetraps look great and the point-of-view shots were impressive. It's such a pity that all they had to look at was a dayglo quarry and a tinselly set. Having said that, the bubbletrap things were marvellous." PETE HAZELL LONDON

"When Sylvester's costume is unveiled it's actually a *relief*. It's the most 'normal' set of clothes the Doctor's had for seven seasons, pullover and all." PETER NOLAN FACEBOOK

"I don't care – I loved *Time and the Rani*. It was fun. There was no hidden subtext as to what it was about. The BBC had told the show to 'lighten up', and by God did it!" STEVE KNIGHT FACEBOOK

In Issue 403, the Team will be watching *Delta and the Bannermen*. Let us know *your* comments by emailing us at *dwm@panini.co.uk* (marked 'Time Team' in the subject line), or via our Facebook page, by 5 November 2008.

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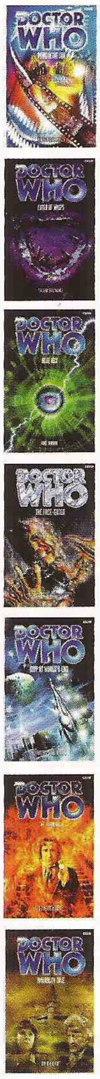

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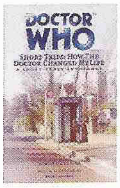

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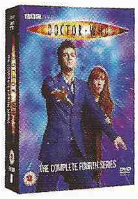

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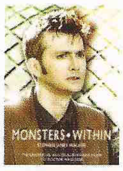

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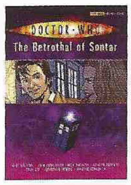

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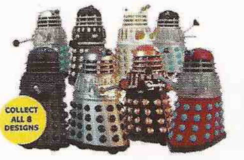

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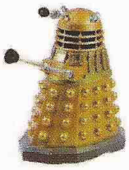

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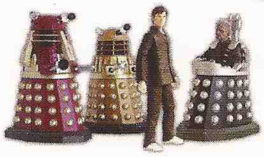

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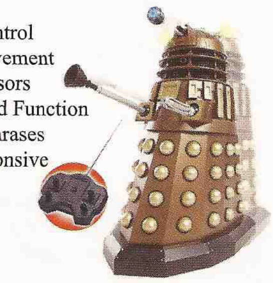

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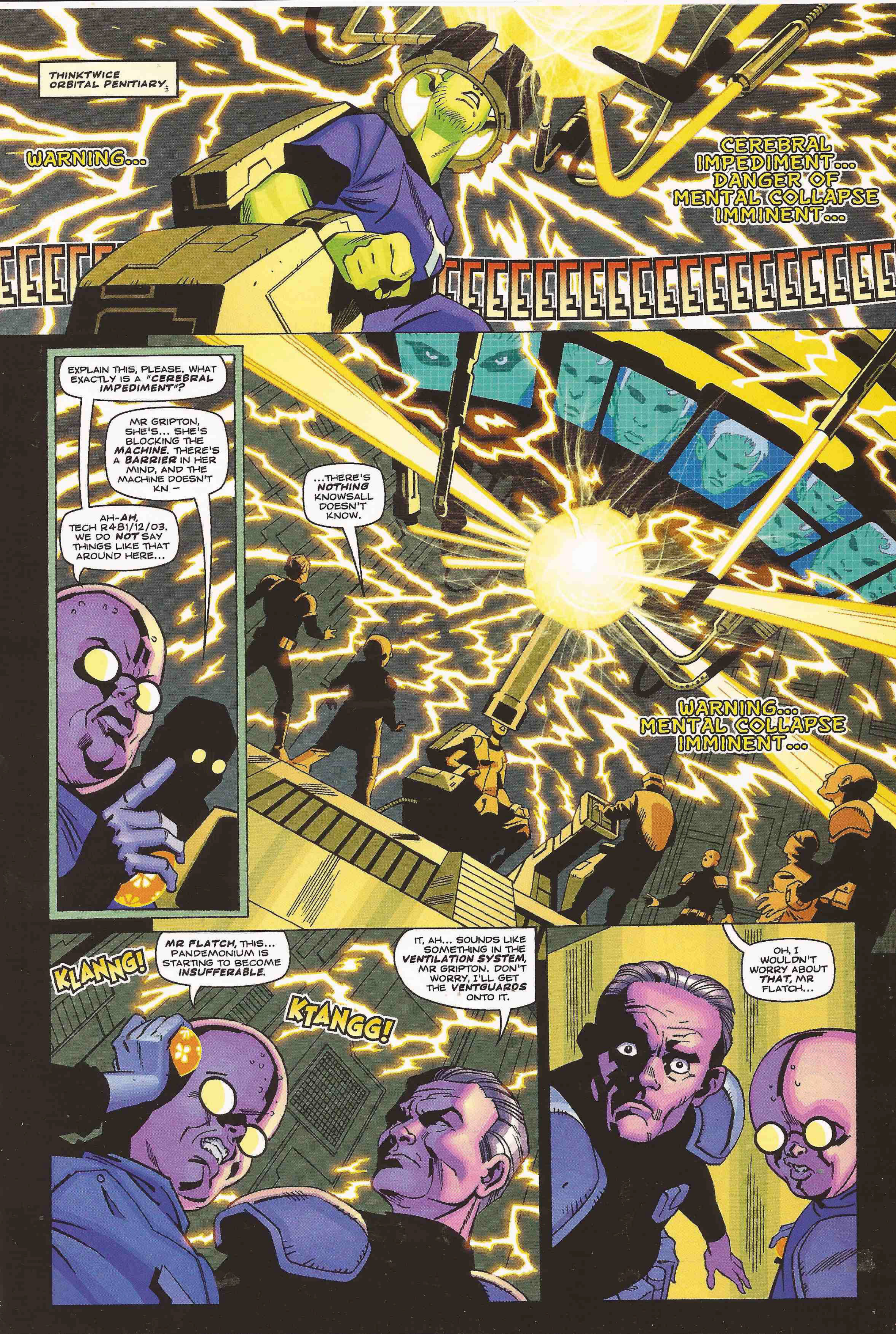
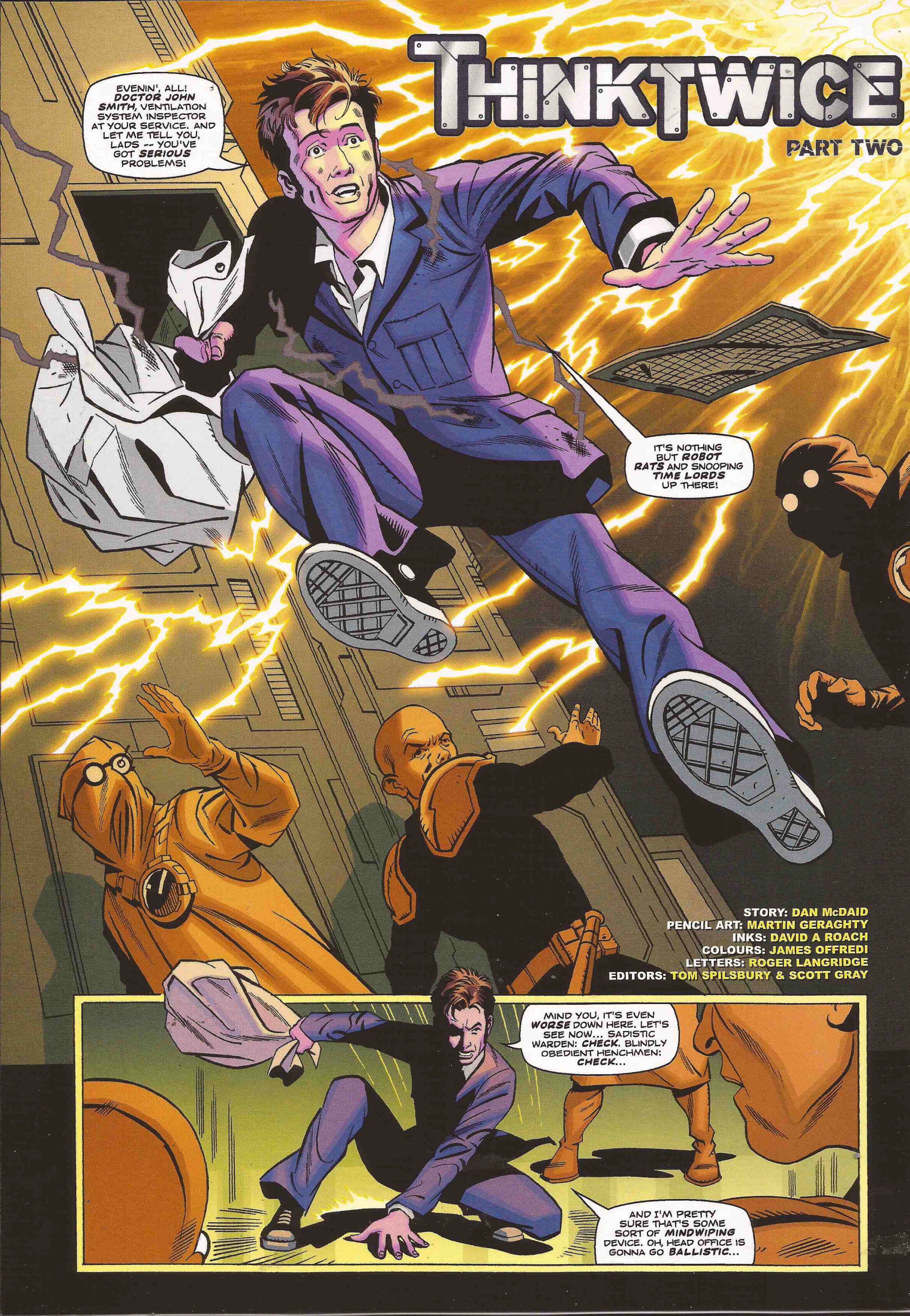

THINKTWICE ORBITAL PENITIARY.
WARNING...
CEREBRAL IMPEDIMENT... DANGER OF MENTAL COLLAPSE IMMINENT...
EEEEEEEEEEEEEEEEEEEEEEEEEEEEEE
EXPLAIN THIS, PLEASE. WHAT EXACTLY IS A "CEREBRAL IMPEDIMENT"?
MR GRIPTON, SHE'S... SHE'S BLOCKING THE MACHINE. THERE'S A BARRIER IN HER MIND, AND THE MACHINE DOESN'T KN –
AH-AH, TECH R481/12/03. WE DO NOT SAY THINGS LIKE THAT AROUND HERE...
...THERE'S NOTHING KNOWSALL DOESN'T KNOW.
WARNING... MENTAL COLLAPSE IMMINENT...
KLANNG!
MR FLATCH, THIS... PANDEMONIUM IS STARTING TO BECOME INSUFFERABLE.
KTANGG!
IT, AH... SOUNDS LIKE SOMETHING IN THE VENTILATION SYSTEM, MR GRIPTON. DON'T WORRY, I'LL GET THE VENTGUARDS ONTO IT.
OH, I WOULDN'T WORRY ABOUT THAT, MR FLATCH...

THINKTWICE

PART TWO


EVENIN', ALL! DOCTOR JOHN SMITH, VENTILATION SYSTEM INSPECTOR AT YOUR SERVICE. AND LET ME TELL YOU, LADS -- YOU'VE GOT SERIOUS PROBLEMS!
IT'S NOTHING BUT ROBOT RATS AND SNOOPING TIME LORDS UP THERE!
MIND YOU, IT'S EVEN WORSE DOWN HERE. LET'S SEE NOW... SADISTIC WARDEN: CHECK. BLINDLY OBEDIENT HENCHMEN: CHECK...
AND I'M PRETTY SURE THAT'S SOME SORT OF MINDWIPING DEVICE. OH, HEAD OFFICE IS GONNA GO BALLISTIC...

STORY: DAN McDAID
PENCIL ART: MARTIN GERAGHTY
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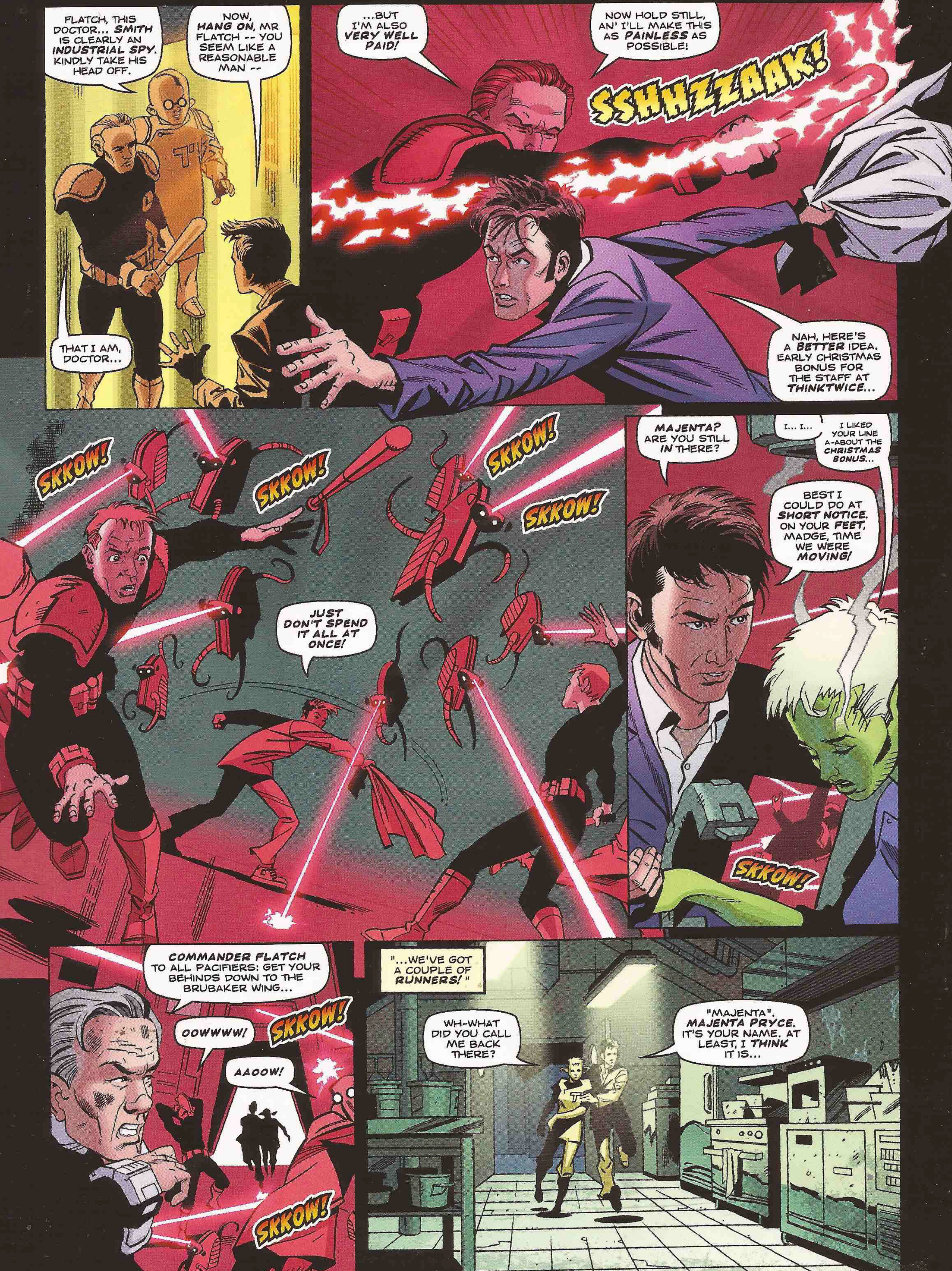
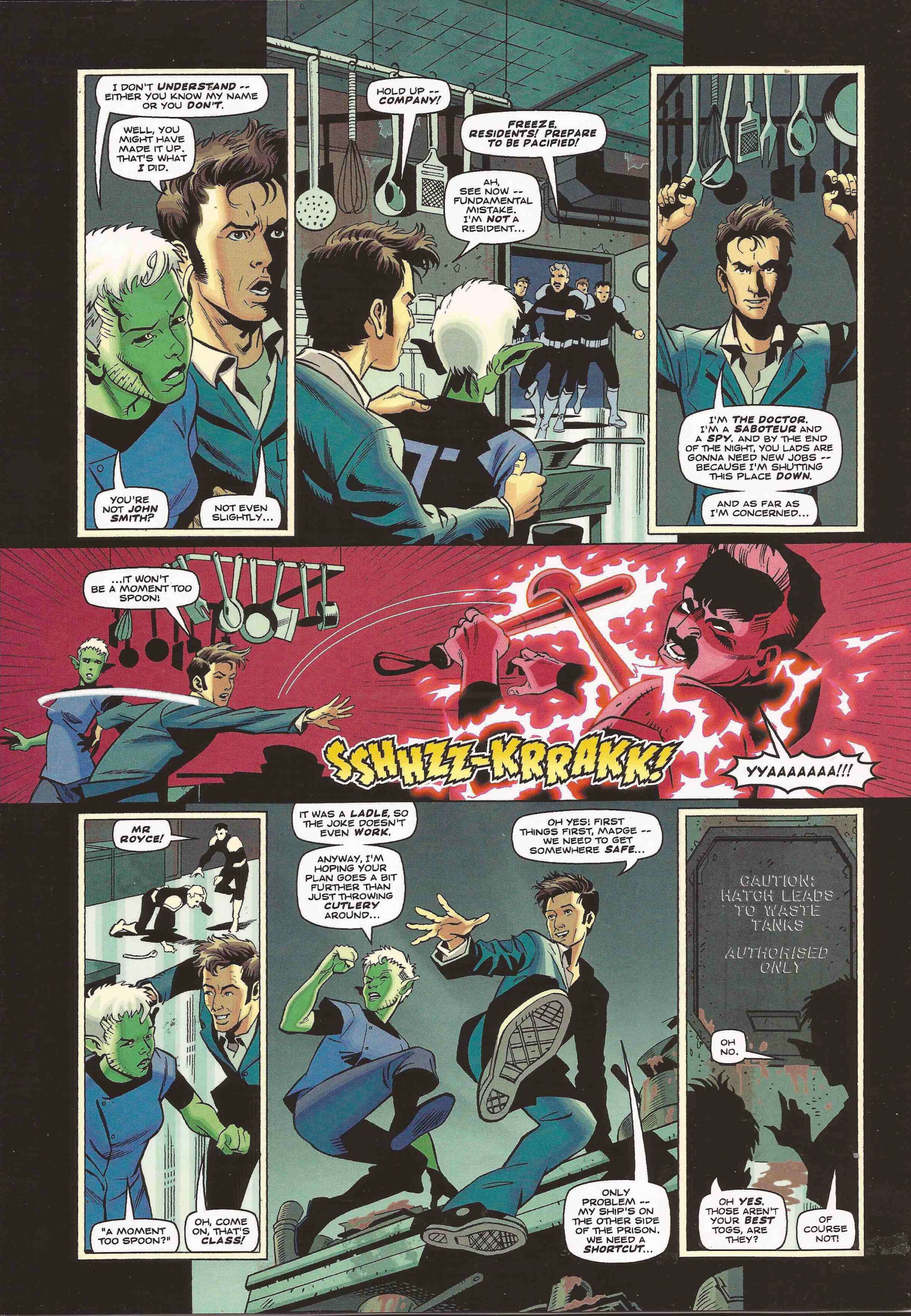
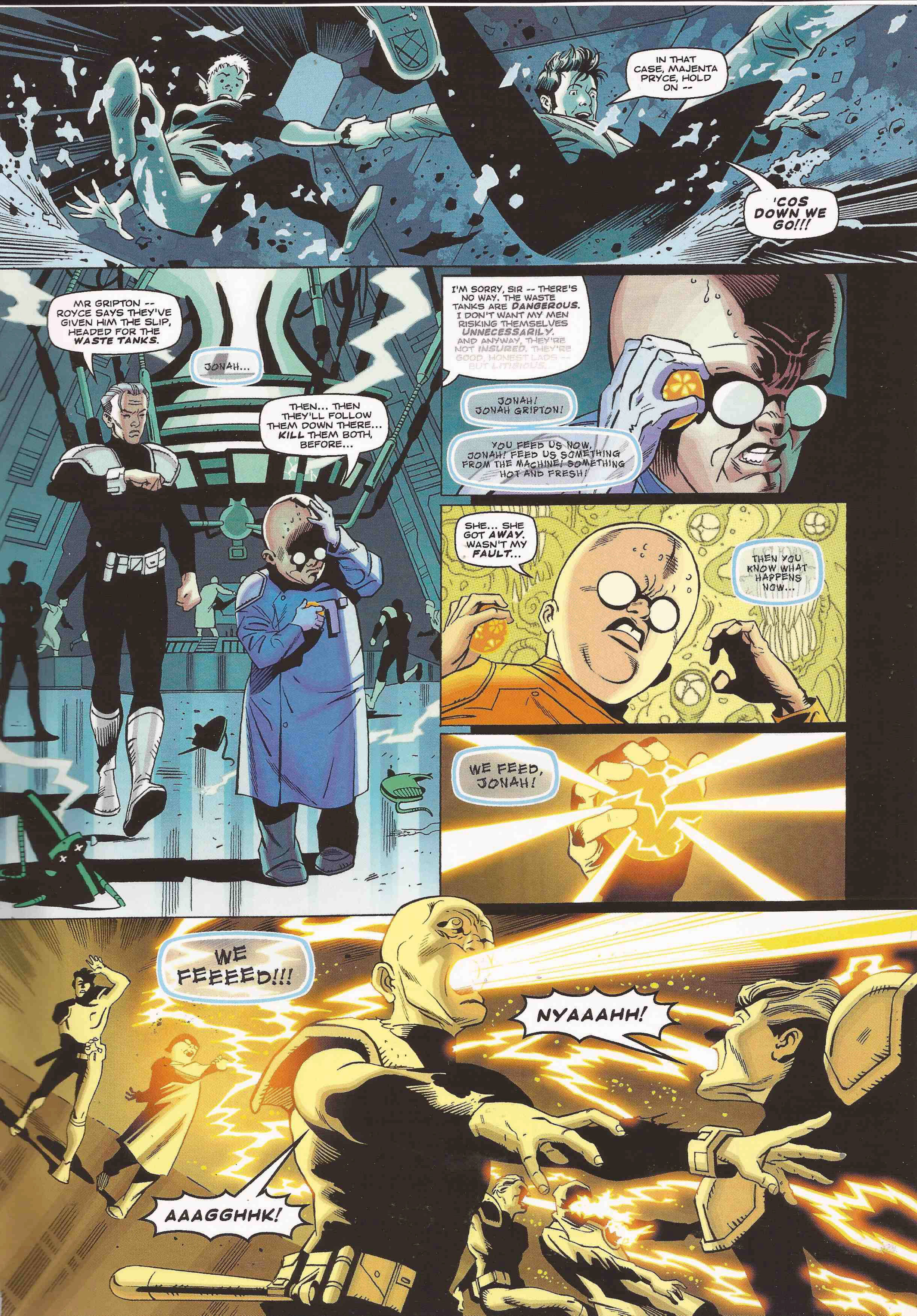
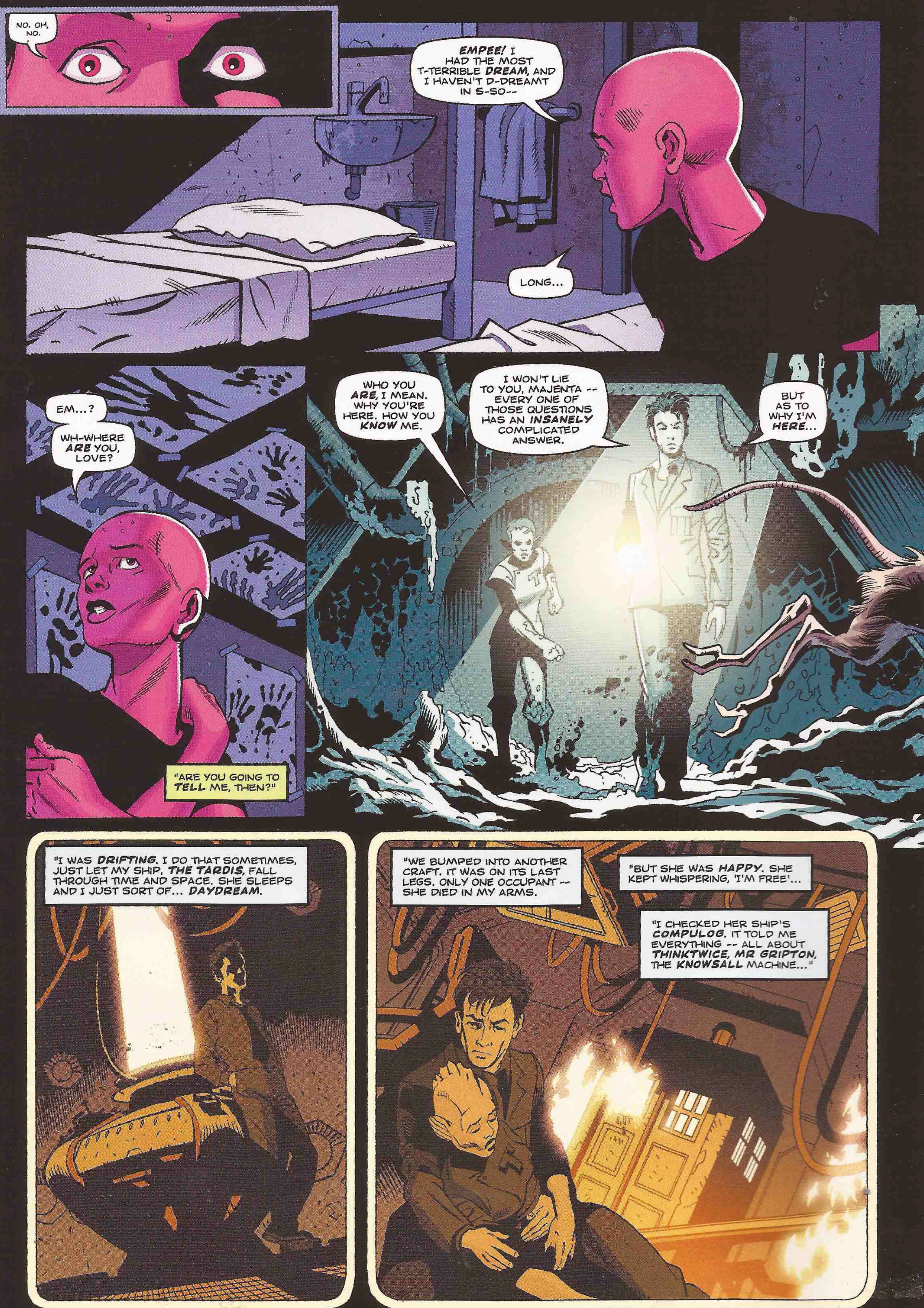
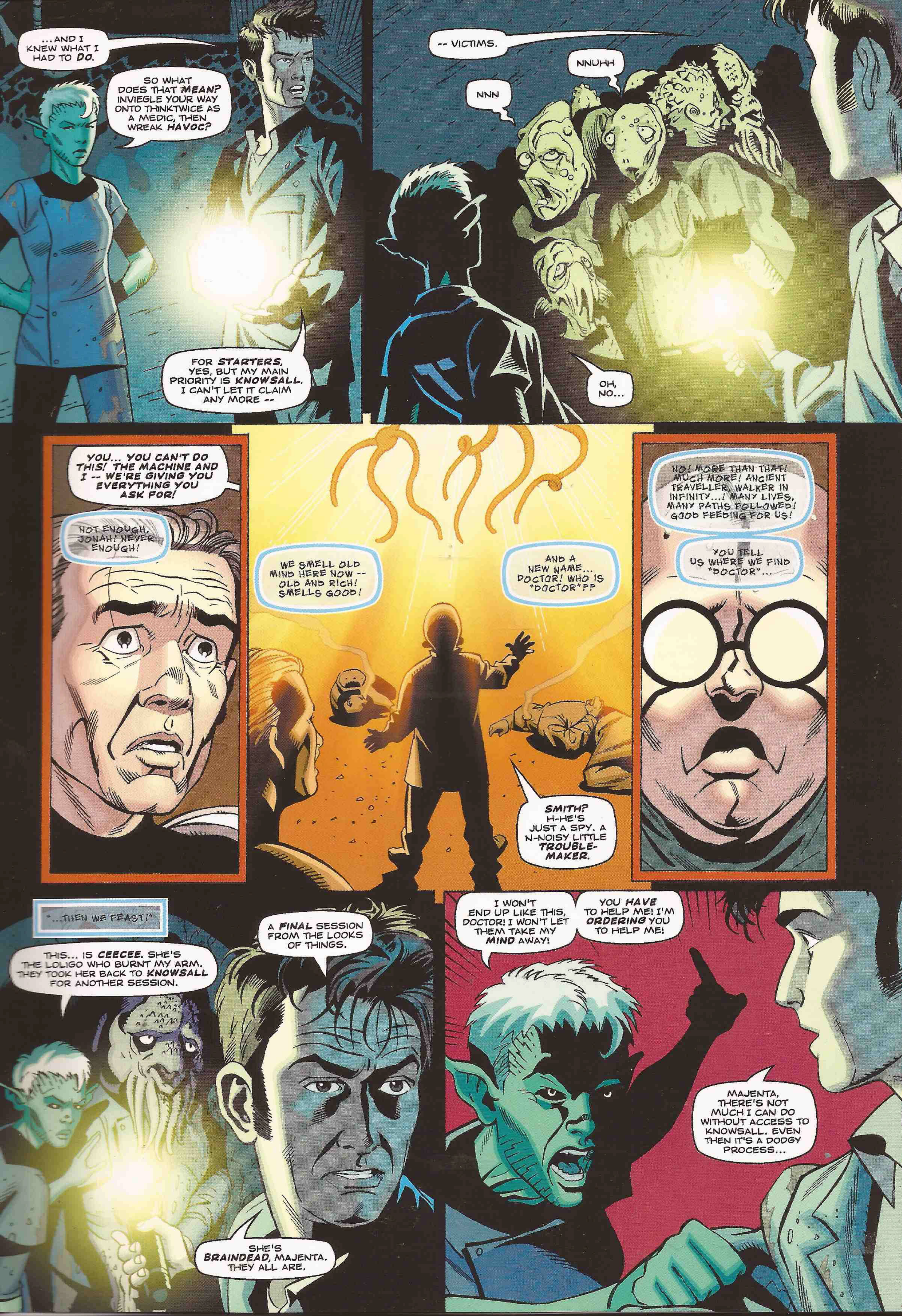
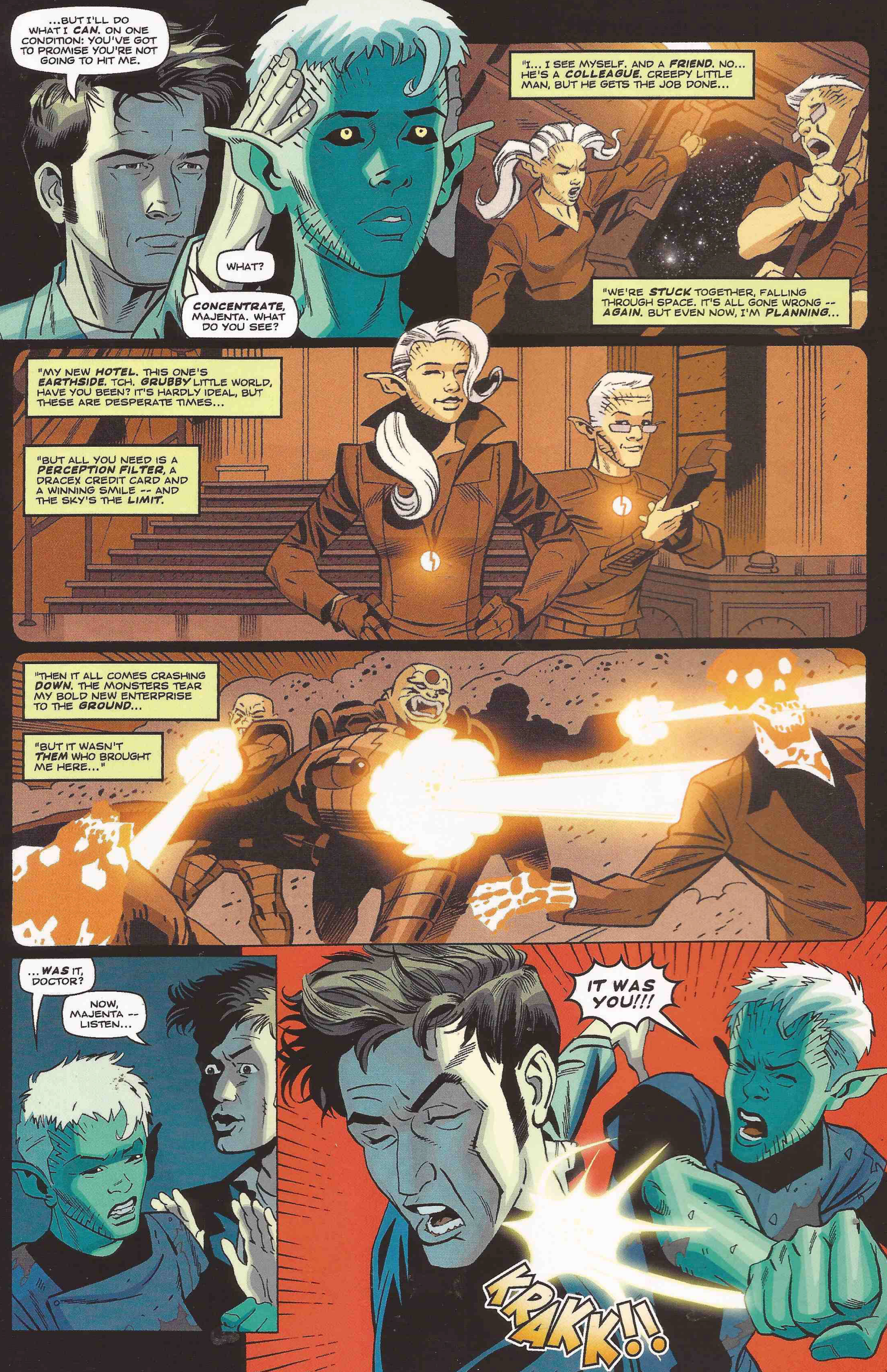

FLATCH, THIS DOCTOR... SMITH IS CLEARLY AN INDUSTRIAL SPY. KINDLY TAKE HIS HEAD OFF.
NOW, HANG ON, MR FLATCH -- YOU SEEM LIKE A REASONABLE MAN --
THAT I AM, DOCTOR...
...BUT I'M ALSO VERY WELL PAID!
NOW HOLD STILL, AN' I'LL MAKE THIS AS PAINLESS AS POSSIBLE!
SSHHZZZAAK!
NAH, HERE'S A BETTER IDEA. EARLY CHRISTMAS BONUS FOR THE STAFF AT THINKTWICE...
SKKOW!
SKKOW!
SKKOW!
SKKOW!
JUST DON'T SPEND IT ALL AT ONCE!
MAJENTA? ARE YOU STILL IN THERE?
I... I...
I LIKED YOUR LINE A-ABOUT THE CHRISTMAS BONUS...
BEST I COULD DO AT SHORT NOTICE. ON YOUR FEET, MADGE, TIME WE WERE MOVING!
SKKOW!
COMMANDER FLATCH TO ALL PACIFIERS: GET YOUR BEHINDS DOWN TO THE BRUBAKER WING...
OOWWWW!
SKKOW!
AAOOW!
SKKOW!
"...WE'VE GOT A COUPLE OF RUNNERS!"
WH-WHAT DID YOU CALL ME BACK THERE?
"MAJENTA". MAJENTA PRYCE. IT'S YOUR NAME. AT LEAST, I THINK IT IS...

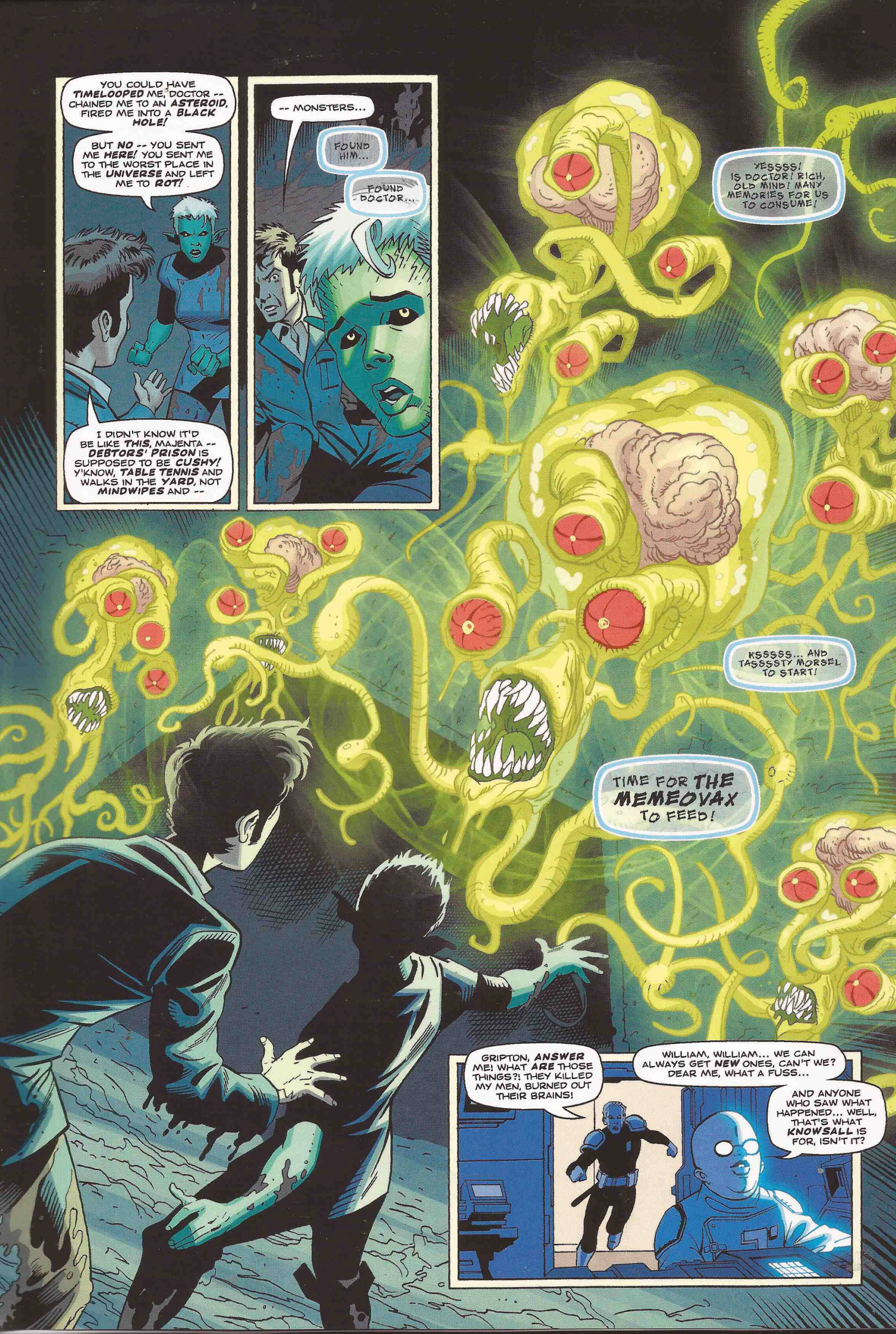

I DON'T **UNDERSTAND** -- EITHER YOU KNOW MY NAME OR YOU **DON'T**.
WELL, YOU MIGHT HAVE MADE IT UP. THAT'S WHAT **I** DID.
YOU'RE NOT **JOHN SMITH**?
NOT EVEN SLIGHTLY...
HOLD UP -- **COMPANY!**
FREEZE, RESIDENTS! PREPARE TO BE PACIFIED!
AH, SEE NOW -- FUNDAMENTAL MISTAKE. I'M **NOT** A RESIDENT...
I'M **THE DOCTOR**. I'M A **SABOTEUR** AND A **SPY**. AND BY THE END OF THE NIGHT, YOU LADS ARE GONNA NEED NEW JOBS -- BECAUSE I'M SHUTTING THIS PLACE **DOWN**.
AND AS FAR AS I'M CONCERNED...
...IT WON'T BE A MOMENT TOO SPOON!
SSHHZZ-KRRAKK!
YYAAAAAAA!!!
MR ROYCE!
"A MOMENT TOO SPOON?"
OH, COME ON, THAT'S **CLASS!**
IT WAS A **LADLE**, SO THE JOKE DOESN'T EVEN **WORK**.
ANYWAY, I'M HOPING YOUR PLAN GOES A BIT FURTHER THAN JUST THROWING **CUTLERY** AROUND...
OH YES! FIRST THINGS FIRST, MADGE -- WE NEED TO GET SOMEWHERE **SAFE**...
ONLY PROBLEM -- MY SHIP'S ON THE OTHER SIDE OF THE PRISON. WE NEED A **SHORTCUT**...
CAUTION: HATCH LEADS TO WASTE TANKS
AUTHORISED ONLY
OH NO.
OH **YES**. THOSE AREN'T YOUR **BEST** TOGS, ARE THEY?
OF COURSE NOT!

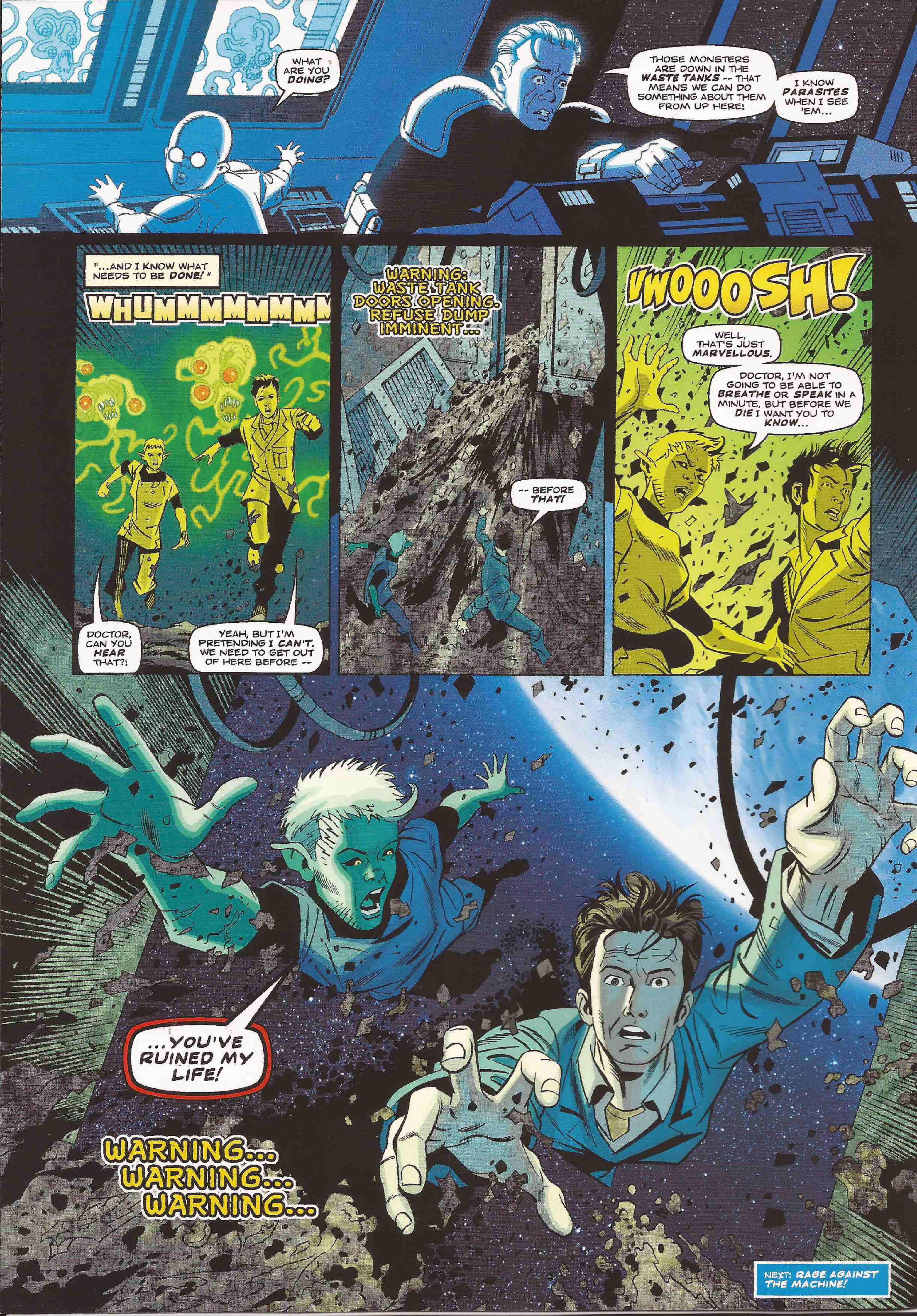

IN THAT CASE, MAJENTA PRYCE, HOLD ON --
'COS DOWN WE GO!!!
MR GRIPTON -- ROYCE SAYS THEY'VE GIVEN HIM THE SLIP, HEADED FOR THE WASTE TANKS.
JONAH...
THEN... THEN THEY'LL FOLLOW THEM DOWN THERE... KILL THEM BOTH, BEFORE...
I'M SORRY, SIR -- THERE'S NO WAY. THE WASTE TANKS ARE DANGEROUS. I DON'T WANT MY MEN RISKING THEMSELVES UNNECESSARILY. AND ANYWAY, THEY'RE NOT INSURED. THEY'RE GOOD, HONEST LADS -- BUT LITIGIOUS.
JONAH! JONAH GRIPTON!
YOU FEED US NOW, JONAH! FEED US SOMETHING FROM THE MACHINE! SOMETHING HOT AND FRESH!
SHE... SHE GOT AWAY. WASN'T MY FAULT...
THEN YOU KNOW WHAT HAPPENS NOW...
WE FEED, JONAH!
WE FEEEED!!!
NYAAAHH!
AAAGGHHK!


NO. OH, NO.
EMPEE! I HAD THE MOST T-TERRIBLE DREAM, AND I HAVEN'T D-DREAMT IN S-SO--
LONG...
EM...?
WH-WHERE ARE YOU, LOVE?
"ARE YOU GOING TO TELL ME, THEN?"
WHO YOU ARE, I MEAN. WHY YOU'RE HERE. HOW YOU KNOW ME.
I WON'T LIE TO YOU, MAJENTA -- EVERY ONE OF THOSE QUESTIONS HAS AN INSANELY COMPLICATED ANSWER.
BUT AS TO WHY I'M HERE...
"I WAS DRIFTING. I DO THAT SOMETIMES, JUST LET MY SHIP, THE TARDIS, FALL THROUGH TIME AND SPACE. SHE SLEEPS AND I JUST SORT OF... DAYDREAM.
"WE BUMPED INTO ANOTHER CRAFT. IT WAS ON ITS LAST LEGS. ONLY ONE OCCUPANT -- SHE DIED IN MY ARMS.
"BUT SHE WAS HAPPY. SHE KEPT WHISPERING, 'I'M FREE'...
"I CHECKED HER SHIP'S COMPULOG. IT TOLD ME EVERYTHING -- ALL ABOUT THINKTWICE, MR GRIPTON, THE KNOWSALL MACHINE..."


...AND I KNEW WHAT I HAD TO DO.
SO WHAT DOES THAT MEAN? INVIEGLE YOUR WAY ONTO THINKTWICE AS A MEDIC, THEN WREAK HAVOC?
FOR STARTERS, YES, BUT MY MAIN PRIORITY IS KNOWSALL. I CAN'T LET IT CLAIM ANY MORE --
-- VICTIMS.
NNUHH
NNN
OH, NO...
YOU... YOU CAN'T DO THIS! THE MACHINE AND I -- WE'RE GIVING YOU EVERYTHING YOU ASK FOR!
NOT ENOUGH, JONAH! NEVER ENOUGH!
WE SMELL OLD MIND HERE NOW -- OLD AND RICH! SMELLS GOOD!
AND A NEW NAME... DOCTOR! WHO IS "DOCTOR"??
SMITH? H-HE'S JUST A SPY. A N-NOISY LITTLE TROUBLE-MAKER.
NO! MORE THAN THAT! MUCH MORE! ANCIENT TRAVELLER, WALKER IN INFINITY...! MANY LIVES, MANY PATHS FOLLOWED! GOOD FEEDING FOR US!
YOU TELL US WHERE WE FIND "DOCTOR"...
"...THEN WE FEAST!"
THIS... IS CEECEE. SHE'S THE LOLIGO WHO BURNT MY ARM. THEY TOOK HER BACK TO KNOWSALL FOR ANOTHER SESSION.
A FINAL SESSION FROM THE LOOKS OF THINGS.
SHE'S BRAINDEAD, MAJENTA. THEY ALL ARE.
I WON'T END UP LIKE THIS, DOCTOR! I WON'T LET THEM TAKE MY MIND AWAY!
YOU HAVE TO HELP ME! I'M ORDERING YOU TO HELP ME!
MAJENTA, THERE'S NOT MUCH I CAN DO WITHOUT ACCESS TO KNOWSALL. EVEN THEN IT'S A DODGY PROCESS...


...BUT I'LL DO WHAT I **CAN**. ON ONE CONDITION: YOU'VE GOT TO PROMISE YOU'RE NOT GOING TO HIT ME.
WHAT?
CONCENTRATE, MAJENTA. WHAT DO YOU SEE?
"I... I SEE MYSELF. AND A **FRIEND**. NO... HE'S A **COLLEAGUE**. CREEPY LITTLE MAN, BUT HE GETS THE JOB DONE...
"WE'RE **STUCK** TOGETHER, FALLING THROUGH SPACE. IT'S ALL GONE WRONG -- **AGAIN**. BUT EVEN NOW, I'M **PLANNING**...
"MY NEW **HOTEL**. THIS ONE'S **EARTHSIDE**. TCH. **GRUBBY** LITTLE WORLD, HAVE YOU BEEN? IT'S HARDLY IDEAL, BUT THESE ARE DESPERATE TIMES...
"BUT ALL YOU NEED IS A **PERCEPTION FILTER**, A DRACEX CREDIT CARD AND A WINNING SMILE -- AND THE SKY'S THE **LIMIT**.
"THEN IT ALL COMES CRASHING **DOWN**. THE MONSTERS TEAR MY BOLD NEW ENTERPRISE TO THE **GROUND**...
"BUT IT WASN'T **THEM** WHO BROUGHT ME HERE..."
...**WAS** IT, DOCTOR?
NOW, MAJENTA -- LISTEN...
IT WAS YOU!!!
KRAKK!!


YOU COULD HAVE **TIMELOOPED** ME, DOCTOR -- CHAINED ME TO AN **ASTEROID**, FIRED ME INTO A **BLACK HOLE!**
BUT **NO** -- YOU SENT ME **HERE!** YOU SENT ME TO THE WORST PLACE IN THE **UNIVERSE** AND LEFT ME TO **ROT!**
I DIDN'T KNOW IT'D BE LIKE **THIS**, MAJENTA -- **DEBTORS' PRISON** IS SUPPOSED TO BE **CUSHY!** Y'KNOW, **TABLE TENNIS** AND WALKS IN THE **YARD**, NOT **MINDWIPES** AND --
-- MONSTERS...
FOUND HIM...
FOUND DOCTOR...
YESSSS! IS DOCTOR! RICH, OLD MIND! MANY MEMORIES FOR US TO CONSUME!
KSSSSS... AND TASSSSTY MORSEL TO START!
TIME FOR **THE MEMEOVAX** TO FEED!
GRIPTON, **ANSWER** ME! WHAT **ARE** THOSE THINGS?! THEY KILLED MY MEN, BURNED OUT THEIR BRAINS!
WILLIAM, WILLIAM... WE CAN ALWAYS GET **NEW** ONES, CAN'T WE? DEAR ME, WHAT A FUSS...
AND ANYONE WHO SAW WHAT HAPPENED... WELL, THAT'S WHAT **KNOWSALL** IS FOR, ISN'T IT?


WHAT ARE YOU DOING?
THOSE MONSTERS ARE DOWN IN THE WASTE TANKS -- THAT MEANS WE CAN DO SOMETHING ABOUT THEM FROM UP HERE!
I KNOW PARASITES WHEN I SEE 'EM...
"...AND I KNOW WHAT NEEDS TO BE DONE!"
WHUMMMMMMMM
DOCTOR, CAN YOU HEAR THAT?!
YEAH, BUT I'M PRETENDING I CAN'T. WE NEED TO GET OUT OF HERE BEFORE --
WARNING: WASTE TANK DOORS OPENING. REFUSE DUMP IMMINENT...
-- BEFORE THAT!
VWOOOSH!
WELL, THAT'S JUST MARVELLOUS.
DOCTOR, I'M NOT GOING TO BE ABLE TO BREATHE OR SPEAK IN A MINUTE, BUT BEFORE WE DIE I WANT YOU TO KNOW...
...YOU'VE RUINED MY LIFE!
WARNING... WARNING... WARNING...

NEXT: RAGE AGAINST THE MACHINE!

Neil Harris pays homage to the great creator...

DAD OF THE DALEKS

He's been overlooked for far too long. We take him for granted but he was the saviour of *Doctor Who*. In fact, if it wasn't for the writing genius of a certain chain-smoking Welshman, *Doctor Who* wouldn't be the success it is today.

I refer, of course, to Terry Nation. The *other* creator of the Daleks.

It used to be one of the questions in *Trivial Pursuit*. 'Who created *Doctor Who*?' 'Terry Nation'. They've corrected it now, thank goodness, so we can all sleep at night, but in a sense they were right. If it wasn't for Terry and his merciless Georgian State Dancers, the show would have died on its arse.

It's really noticeable when you watch the early William Hartnell stories, the ones set in history, or *The Sensorites*, or the one where they're all made tiny. They're all lovely in their own way, and you can see how *Doctor Who* could've been a charming little science-fiction series, high-minded and educational – which got taken off the air after a couple of years because no-one watched it. A series remembered by no-one, save for some quite intense, trainspotterish real-ale drinkers in their fifties or sixties. If they'd stuck to Sydney Newman's concept of the show, that's what would've happened.

But instead, as we all know, Terry Nation was desperate for work, and wrote the first Dalek story in about a week as a stop-gap before going off to write jokes for Eric Sykes on a cruise around Sweden. But with those scripts he did something extraordinary. He *got* what *Doctor Who* was, instinctively. Because if you watch any of the Hartnell stories by Terry Nation they're recognisably *Doctor Who* as it is *now*. They're the template for the show we have today.

A while ago, as part of her ongoing quest to gauge the depth of my depravity, my girlfriend asked to see a Hartnell story. The *best* Hartnell story. Clearly, this meant we had to watch one by Terry Nation. So – we sat down to watch *The Keys of Marinus*.

I know, *The Dalek Invasion of Earth* is better, but it's hard work once you've seen the film, and to be honest, I always miss The Cribbins, the da da-da-da daa! daa! music from the 'food machine' interlude and the compelling notion that in the year 2150 AD Sugar Puffs will be simply *everywhere*. And besides, *The Keys of Marinus* is *Doctor Who* in microcosm.

After all, it begins as an earnest story of discovery. Then it's a claustrophobic tale of alien possession. Then it's full-on action-adventure with a preachy environmental message. Then it's gothic-horror, with the violence getting a bit out of hand. And finally there's a mind-manglingly ill-judged trial sequence followed by a disappointingly random denouement where the money's run out.

The Daleks prepare to detonate a massive 'bomb' in their first story. How times change!

Throughout those early years, it's Terry Nation and his villainous pepperpots that keep the show afloat. Okay, so *The Chase* isn't great, but that's because it's not so much three hours of the Daleks failing to keep up with the Doctor as three hours of director Richard Martin failing to keep up with the script. But even then it has the episode with Morton Dill and the *Marie Celeste* which is so deliciously bonkers it could almost have been written by Russell T Davies.

The reason we're so lucky Terry Nation wrote for *Doctor Who*, and that Eric Sykes' sea cruise wasn't one week earlier, is that he was 'one of the greatest storytellers of the twentieth century'. Not my words. Stephen Fry's. In **Doctor Who Magazine** issue 316, if you want to check. Okay, so Terry wasn't all that hot at dialogue – though there's nothing wrong with writing straightforward lines when the occasion demands it, such as when someone can't feel their legs and says, "Oh no, I can't feel my legs." And okay, sometimes he wasn't the most original writer in the world, as *Planet of the Daleks* attests.

But he could *really* tell stories. He had fantastic, incredibly strong ideas, he populated his plots with well-defined, almost archetypical characters, and he concentrated on the drama. Not on the clever-clever stuff like themes or motifs. Moral dilemmas weren't subtexts for his plots – they *were* his plots.

Which is why *Genesis of the Daleks* is so magnificent. It would be convenient to give the credit for it to script editor Robert Holmes, but *Genesis of the Daleks* is so Terry Nation it hurts. It's obviously a script from the guy who wrote the first series of *Survivors* and the first series of *Blake's 7*. It's constructed like a theatrical tragedy – it's *Richard III* with Davros as Richard – and is built around a moral dilemma which strikes at the heart of *Doctor Who*. Is the Doctor prepared to commit genocide in the name of a greater good? It's all there, in the most powerful scene in the show's history. "Have I the right?" is *Doctor Who*'s "To be or not to be." Or, as others better read than me have pointed out, it's *Junior Doctor Who and The Brothers Karamazov*. Oh, if only they'd used it for the cliffhanger! And it's no coincidence that *The Parting of the Ways* ends with the Doctor facing the same problem – would he rather be a killer or a coward?

It's that genius for the 'big idea' that means we'll soon be getting a re-make of *Survivors* on our screens – fingers crossed it won't be another *Bonekickers* – and every few months somebody somewhere issues a press release saying that *Blake's 7* is coming back, no really, it is. I hope it does, and if I was a TV executive, I'd be taking another look at *The Incredible Robert Baldick* as well.

One last thought. Terry Nation was also responsible for the greatest ever plot twist in *Doctor Who*. I'm talking about the bit in *The Android Invasion* where Guy Crayford discovers he doesn't need an eye-patch after all because the Kraals had lied to him about him having lost an eye. Now, come on – who saw *that* twist coming? DWM

"If you watch any of the Hartnell stories written by Terry Nation they're recognisably *Doctor Who* as it is *now*."

REACTIVE-8

The Doctor is back... on BBC7! **Sheridan Smith**, who plays his latest companion, and a host of star names – including Eighth Doctor **Paul McGann** – talk **Benjamin Cook** through Big Finish's second series of radio plays...

"Ouch! Doesn't it hurt your throat?" Sheridan Smith winces. The popular actress, best known for her starring role as Janet in BBC Three sitcom *Two Pints of Larger and a Packet of Crisps*, is holed up in a West London recording studio. She's playing a crocodile.

"If we had to do this twice nightly, it'd be difficult," muses her co-star, Paul McGann.

"Is that all right? Does it sound silly?" Sheridan asks the director, Barnaby Edwards.

"It sounds great," he reassures her. "We'll add a slight pitch bend in post-production."

"A pitch bend?" smiles Paul. "Have you got a switch that makes me sound like Richard Burton? Can you flick the Burton Switch?"

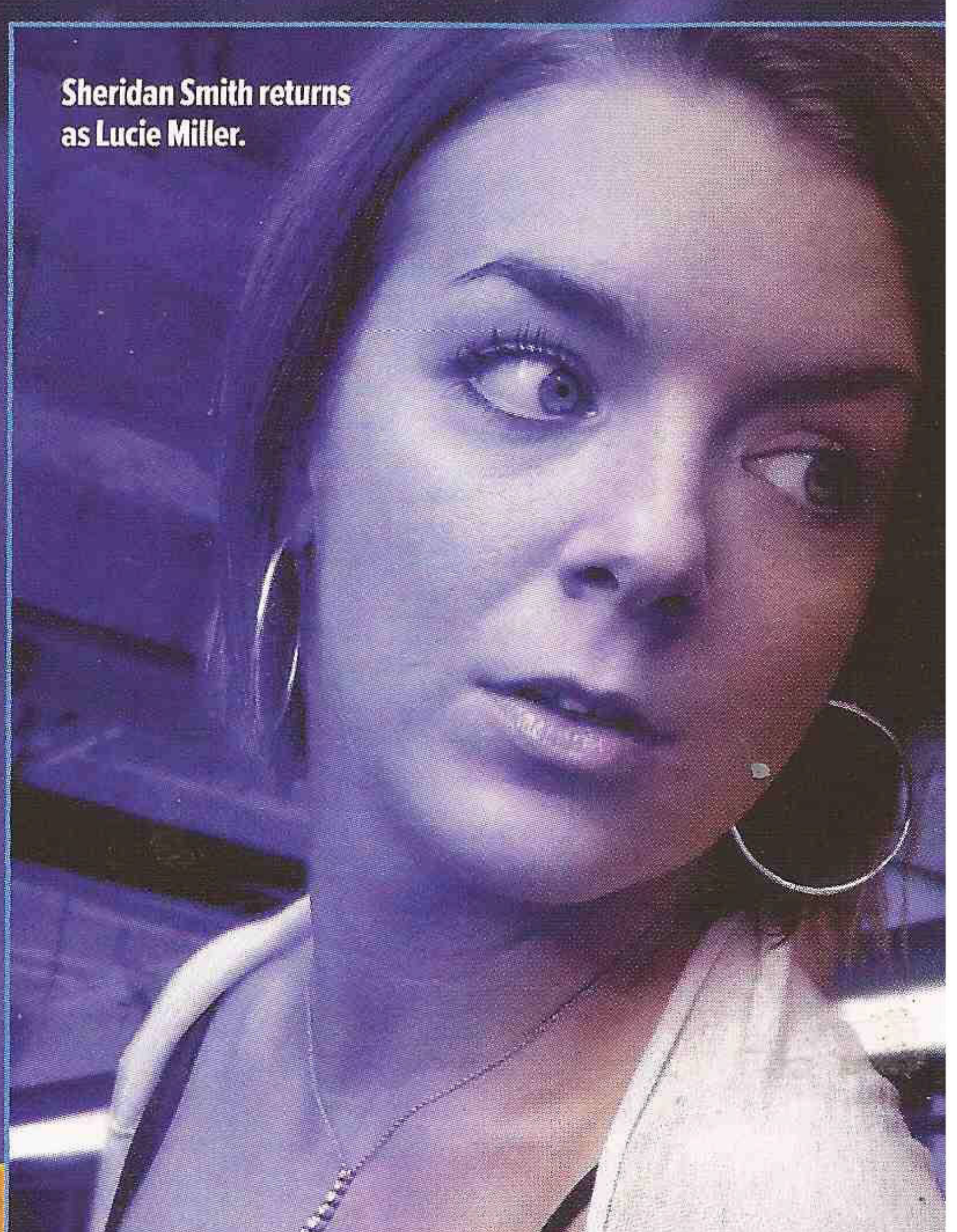
It's August 2007. This is the recording of *The Skull of Sobek*, the fourth of eight radio plays from audio producers Big Finish, released on CD earlier this year, that comprise a second series of Eighth Doctor adventures for broadcast on digital station BBC7. "Lucie Miller is the Doctor's newest companion," Sheridan tells **DWM**, when we catch up later. "They met in the first series [of BBC7 plays]. She's from Blackpool." So she's not actually a crocodile? "No, she's a northern, brash, feisty young woman. She's very fond of the Doctor, but also knows how to wind him up. He's Mr Straight-Faced and Pompous, and she's kind of trouble."

The pairing of the Eighth Doctor with Lucie has proved a hit with listeners. "I'm relieved to hear that it works," says Sheridan, "and that it isn't annoying too many people. It's nice to have a double-act like that. She's bolshy, but not too nasty or harsh. They have fond little moments together. You know that they really like each other, but neither of them would admit it, because they're both so stubborn. But I absolutely adore Paul. I couldn't ask for a better Doctor. I love him as an actor and as a person. I think he's a brilliant Doctor Who."

> "ALL OUR VOICES CHANGE WITH TIME, AS YOU WILL FIND OUT! I'M TRYING TO KEEP A YOUTHFULNESS TO IT, IF I CAN..." PAUL MCGANN

"It's the second year, and I think there's a really good rapport," agrees Paul. "Sheridan is fantastic. It's an imaginative thing, isn't it? Unless these characters really fire people's imaginations, audiences aren't going to go with them, or listen to them, or be that charmed by them. It's all about the voices, and these two sound great together. They sing! Long may the fun continue."

DWM wonders whether Paul's voice has changed much since the 1996 TV Movie, in which he got his one shot at playing the Doctor on screen. "All our voices change with time," he says, "as you will find out, my child, many years from now. I'm trying to keep a youthfulness to it, if I can. Whether or not I'm successful...? The worst thing would be to sound old and bitter, but that kind of youthful enthusiasm... yeah, you've just got to work with your voice."



Sheridan Smith returns as Lucie Miller.

"The writers, especially this series, they're really written Lucie well," says Sheridan. "They've nailed the northern accent, and they've written some brilliant lines – she comes out with some corkers this series."

"Wailing and howling and executing crocodiles," requests Barnaby, at the end of the day in studio. "We've all been there!" The cast are recording wild tracks. "I want crocodiles laughing. A bit more Sid James this time."

"I did Tommy Cooper there," sniggers Nicholas Briggs, who's in control of the creative side of Big Finish's *Doctor Who* range – and is responsible for a great many monster voices on the TV series, most notably the Daleks.

"I'm laughing at my rubbish monster voice," splutters Sheridan. "Then again," she says, turning to Nicholas, "I'm not you."

"Well, that's true," he considers.

"What a brilliant putdown," chuckles Barnaby. "I might be rubbish, but at least I'm not you!"

"I didn't mean that!"

"Most other radio drama on the BBC," says Paul, "they're taking people on location now, and it's weird. Nick Brimble [who voices the Kith in *Max Warp*, the second play of the series] was saying, 'I was on some BBC radio play last week, and it was set on a dairy farm in Somerset, so they took us to a dairy farm! In Somerset!' Isn't that mad? They did! No, this is the way to work – in and out, wham, bam, thank you, ma'am."

Clare Buckfield

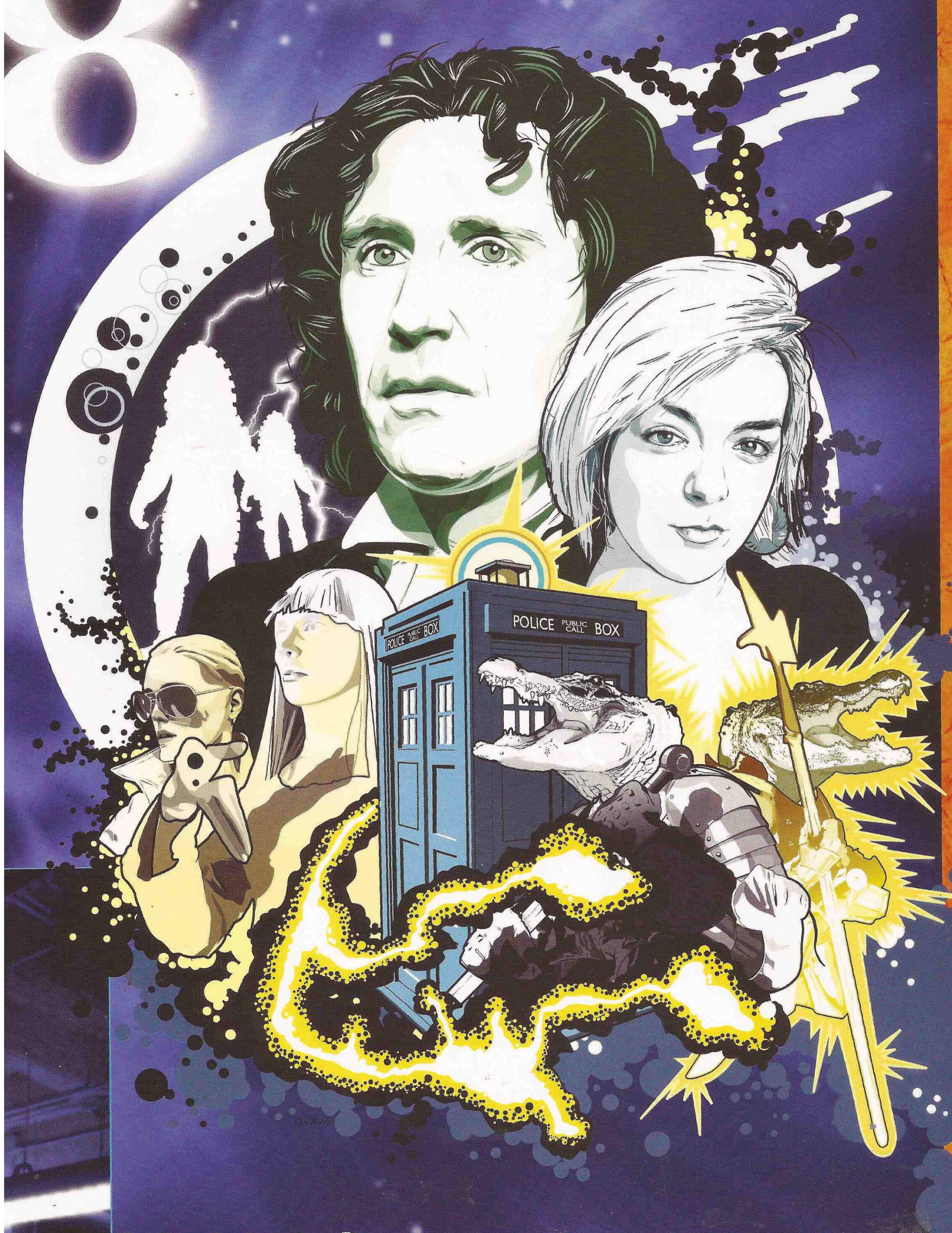
Spring-Heeled Sophie in *Dead London*

"She's a cockney thief," says Clare Buckfield of Spring-Heeled Sophie. "She's up before the magistrate, and it doesn't look good for her... but then she goes off for a bit of an adventure with the Doctor. She's like a semi-companion. She's a cheeky chappy. She's not too far from myself, actually. She's quite a character."

In studio, Clare is "quite physical", gesticulating wildly during takes. "I've tried to calm it down a bit," she laughs, "but you have to give it your all. I love entering different worlds. This one's set in the seventeenth century, and I love the escapism of it all. I enjoy the challenge. There you are, on a rainy Tuesday in studio, and you've just been to seventeenth-century London. You really do believe you're there. If you didn't, it'd feel crappy. It wouldn't feel comfortable.

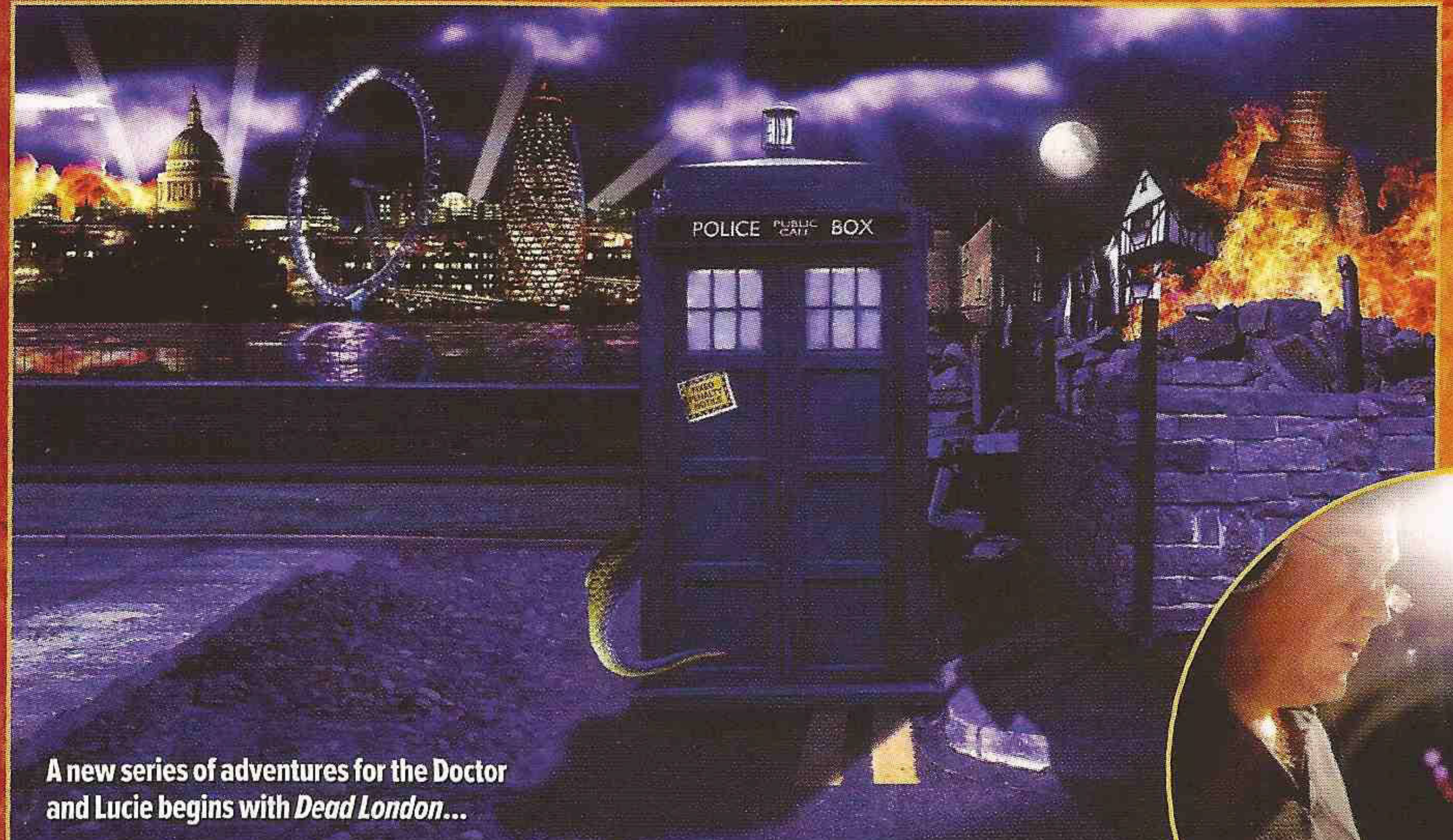
"Paul and Sheridan are fantastic. Their characters are believable, although they're in very surreal situations. I've worked with them both before, and we've got an amazing director in Barney [Edwards], who I've known for a few years. I feel like slowly I'm becoming part of the Big Finish family."

Last year, Clare portrayed a would-be pop star in BBC7 play *Horror of Glam Rock*, requiring her to sing backing vocals on *Children of Tomorrow*, a specially-written song performed by Boyzone singer Stephen Gately. "I love David Bowie, and it's a bit Bowie-esque," she enthuses. "Afterwards, Stephen and I did [ITV1's] *Dancing on Ice* together. We'd be skating around during rehearsals, singing, 'We are the children of tomo-o-o-orrow...!' We'll never get to Number One."

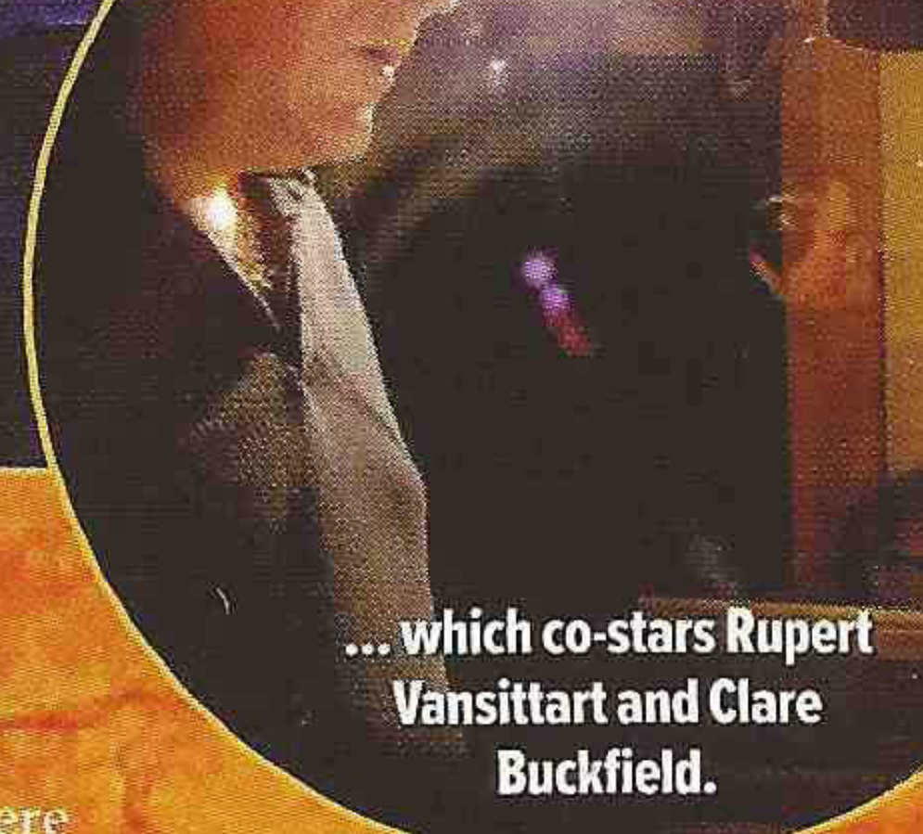


Main illustration by **Anthony Dry**

DOCTOR WHO ON BBC7



A new series of adventures for the Doctor and Lucie begins with *Dead London*...



... which co-stars Rupert Vansittart and Clare Buckfield.

"I did a radio play set in a stately home once," takes up Sheridan, "and we went to an actual stately home. They were following us around with microphones. Big Finish just puts you in an isolated booth. But we prefer that. You can come in looking like crap, you don't have to know your lines... Paul and me have booths next to each other, and we just laugh so much. If you could see what we look like – a pair of arses, because we're ducking and diving, and jogging on the spot. We look like we've escaped from an asylum. We're like, 'So who are we fighting today? Let's go save the universe!' And off we go to our booths, start doing crazy moves... I feel like a kid again. I'm excited for the whole day, really. What a job! I was saying that to my friend the other day, actually. I said, 'I can't believe I get paid for this.' I wouldn't change it for the world."

After recording these plays each day, Sheridan would rush off to appear on the West End stage in the evening, in *Little Shop of Horrors*. Wasn't that exhausting? By the time she made it on stage, wasn't she all acted-out? "It's the opposite, actually. I was all buzzed up and energised from doing the radio plays and saving the world. Everybody at the theatre was like, 'Hiya,' and I was like, 'Oh my God, guess what I did today, right, there was a Zygon, and then these crocodiles, and then –' And they'd be like, 'Shut up, Sheridan. You and your monsters.' But *Little Shop of Horrors* had a big plant in it – a bit *Day of the Triffids* – so it's all sci-fi really."

Back in the studio, the Doctor and Lucie – and their cockney criminal accomplice, Spring-Heeled Sophie, played by Clare Buckfield – are preparing to travel by zip-line using their belts as pulleys. But the Doctor doesn't have a belt, so instead he must use...

"My cravat?!" exclaims Paul. "What a ponce. I hope he dies."

"It'd be awful if the silk snapped and he fell to his death," says Barnaby.

They're recording the series opener, *Dead London*, from the pen of legendary comics writer Pat Mills. "I love this story," says Paul. "I think it's my favourite."

"A revolution in the head," says Lucie, during one scene.

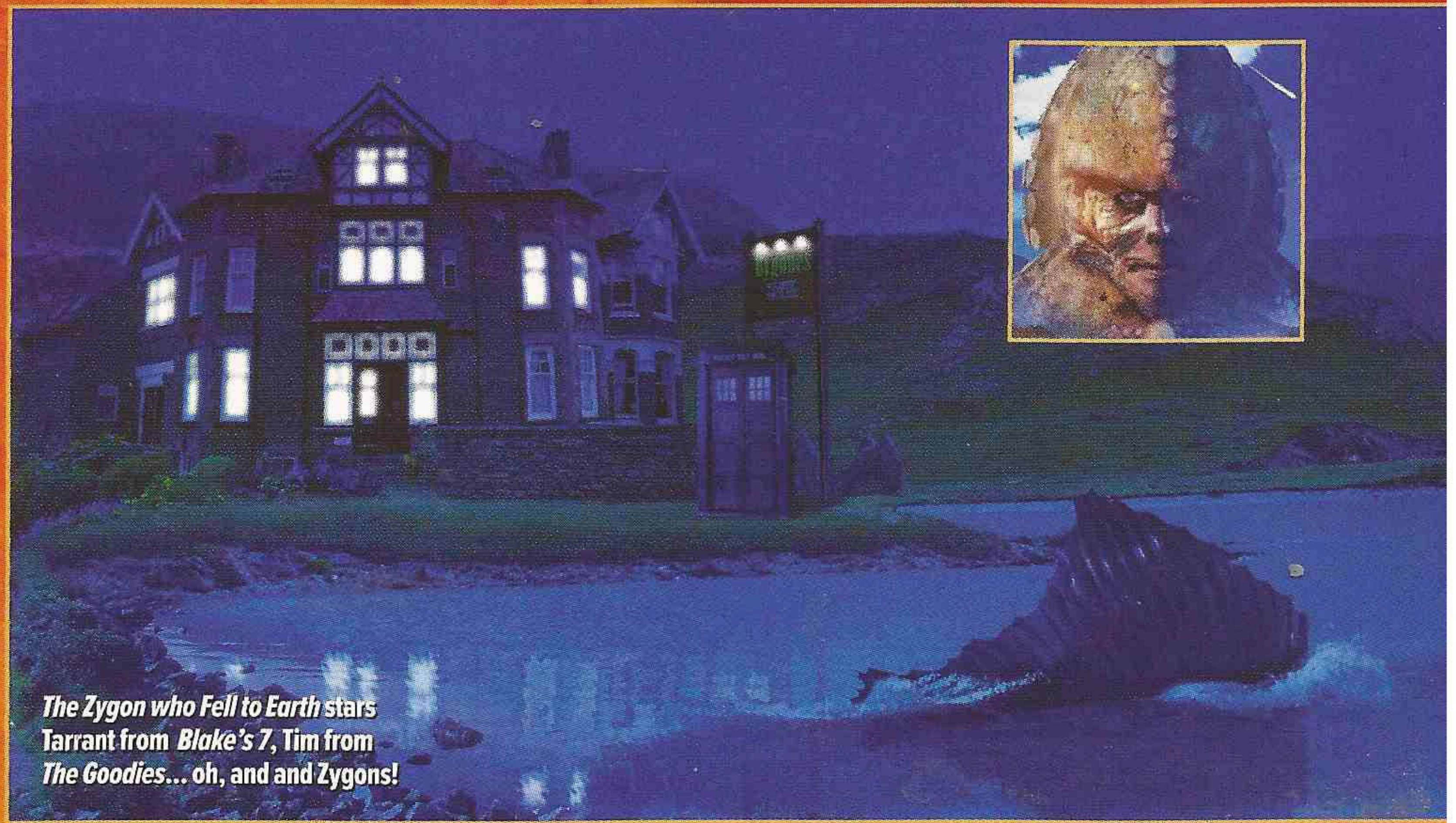
"She does come out with some belters sometimes," chuckles Paul.

"It's almost as if her lines are scripted," Barnaby remarks.

So what else can we expect from this BBC7 series? Paul offers **DWM** some cryptic clues: "Um... the timelines... simultaneous action in different centuries... the chases, and the death and destruction. It's the usual, all done at a furious lick, with a host of larger-than-life characters. It's great."

Following *Dead London*, there's a *Top Gear* parody in Jonathan Morris' *Max Warp*; the return of the Autons in Jonathan Clements' *Brave New Town*; aforementioned croc-fest *The Skull of Sobek*, scripted by Marc Platt; Eddie Robson's *Grand Theft Cosmos*, which resurrects a couple of villains from the first series; Big Finish's first use of the Zygons, in Paul Magrs' *The Zygon who Fell to Earth*; then a two-part finale, *Sisters of the Flame*/*Vengeance of Morbius*, written by Nicholas Briggs as a sequel to much-loved Fourth Doctor serial *The Brain of Morbius*.

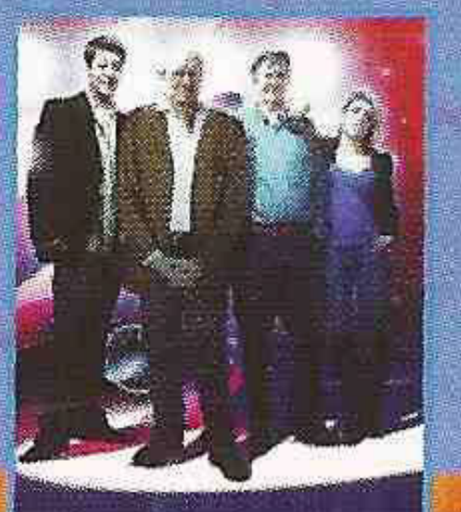
"IF YOU COULD SEE WHAT WE LOOK LIKE IN OUR BOOTHS. WE LOOK LIKE WE'VE ESCAPED FROM AN ASYLUM!" SHERIDAN SMITH



The Zygon who Fell to Earth stars Tarrant from *Blake's 7*, Tim from *The Goodies*... oh, and and Zygons!

Graeme Garden & James Fleet

Geoffrey Vantage & O'Reilley in *Max Warp*



"Geoffrey Vantage is the frontman on a TV show about spaceships," explains Graeme Garden.

"It's an intergalactic TV show that reviews new spaceships, developments in engines, converters, dampeners, navigation systems," adds James Fleet, who plays Vantage's co-presenter O'Reilley. "There's not an exact parallel on Earth," he grins cheekily, "but if you could imagine a motoring show with three male presenters, "if that existed, then this would be the intergalactic version."

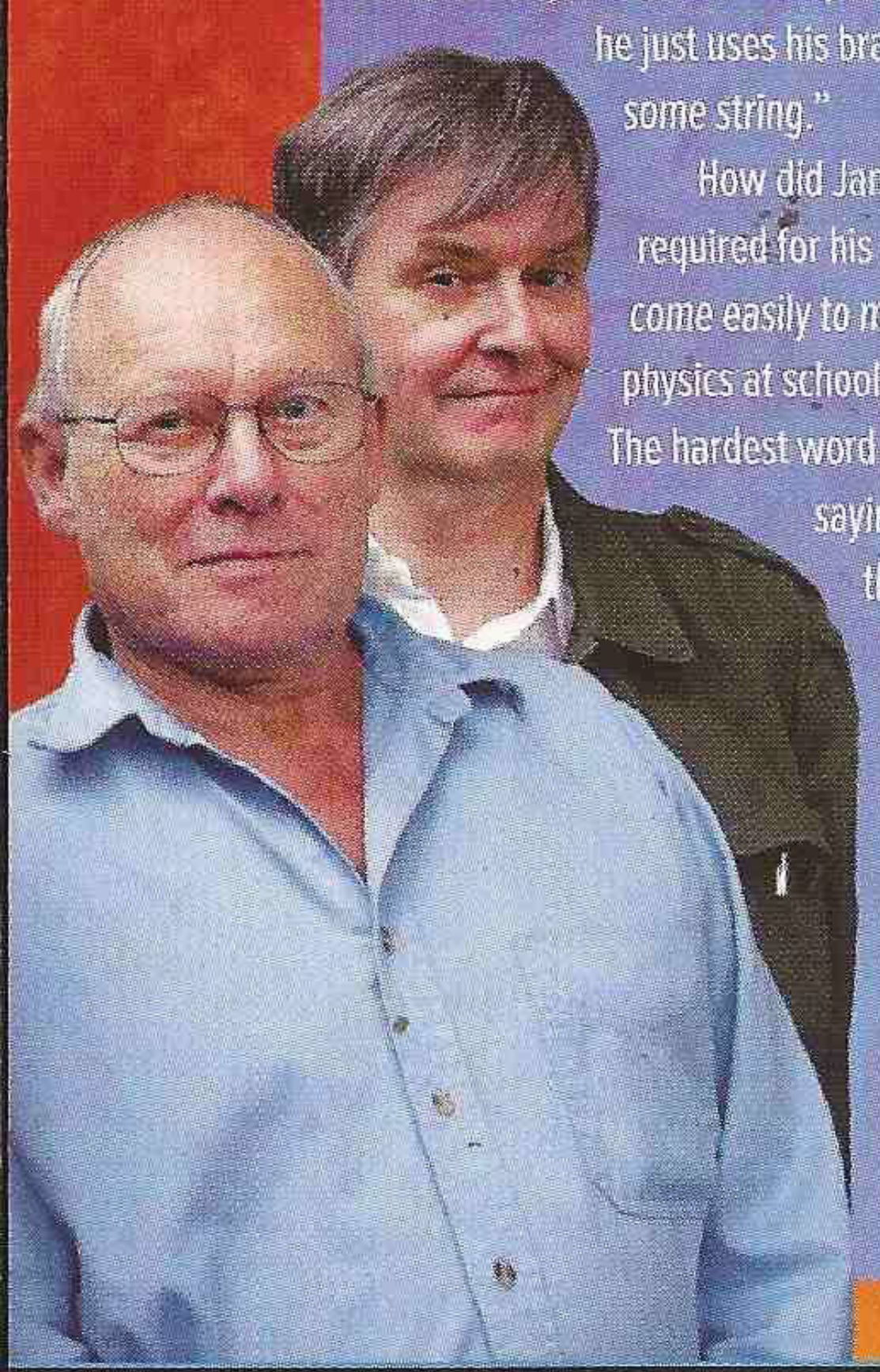
"My character isn't a million miles away from Jeremy Clarkson," admits Graeme, "though I didn't want to just do an impersonation, especially as it's set a long time in the future – and I imagine Clarkson will have been bred out of the race by then! I don't have a great interest in cars, but Mr Clarkson is entertaining sometimes. He's a neighbour of mine, funnily enough. He keeps himself to himself. He drives fairly fast around some of the back roads."

Graeme and James both watched *Doctor Who* when they were younger. "I saw the very first series, in black-and-white, with William Hartnell," says Graeme. "He was the Doctor that you never quite trusted. Bad things happened when he was around. If it suited him, he'd probably ditch you – strand you on a planet full of Daleks, wave you goodbye, and jump into his very fast spaceship."

"I remember watching Tom Baker," says James. "He was a wonderful combination of this guy who's terribly clever and a warrior for peace, but actually doesn't do any fighting, because he just uses his brain, a piece of chewing gum, and some string."

How did James master all the technobabble required for his role in *Max Warp*? "It doesn't come easily to me, although I was quite good at physics at school, so I thought I'd be good at it. The hardest word I had to say was quark. I was saying 'quork', I think. Maybe I was thinking of Quorn."

"I'd very, very much like to be in *Doctor Who* again," he continues. "I'd like to be somebody in a dark suit, with a trim little moustache, who's going to destroy the entire universe. Nothing too messy. Nothing where I have to get wet or wear slime."



"Just like the current TV series, these plays are faithful, in the best possible ways, to what went before," explains Paul. "Even though I wasn't always a hardened fan of the show myself, I know that matters to the people that follow it, the people that really, really love it. They're thrilled, more than anything else, by how faithfully it's done."

Before landing the part of Lucie, was Sheridan aware of *Doctor Who*? "I've always loved it," she says, "and I've been watching all the recent stuff. I've always been a bit of a... is it a Whoey or a Whovian?" Both are acceptable. "Well, I'm both. Although, in my audition, the producers were talking about conventions and asking me whether I'd be prepared to go to them. I said, 'Oh yeah, I'm a real Whoey,' and I did this with my hands –" she does a perfect Vulcan salute "– which is *Star Trek*! I got confused between Trekkie and Whoey. That makes me quite a bad Whoey, I imagine." Is that because she was nervous? "No, that's just because I'm thick."

Duncan James, formerly of boy band Blue, has arrived at Big Finish's West London studio to record his role of *Max Warp* presenter Timbo. "He's very excitable," Barnaby tells Duncan. "He's young and keen. He's like a *Top Gear* presenter, but more daytime TV."

"I feel like I'm in Amsterdam in one of these little boxes," says Duncan, entering his recording booth. "How much should I be charging?"

"The brilliant people that come in," marvels Sheridan, afterwards. "I mean, the names that Big Finish gets. I get star-struck when all these people walk in the door. Damn right I do. All these people that I respect and admire, and I'm working with them! Paul, too, I've always been a huge fan of his, so to be playing his little sidekick is just brilliant."

Would she like to do more? "I'd love to, if they'll have me. I suppose it's out of my hands." Rumour has it that a third series is in the pipeline. "There's a kind of cliffhanger to this second series," she acknowledges, "so I definitely, definitely want to come back." How about playing Lucie on TV one day? "I *so* would! I'd absolutely love to. Yes, put in a good word for me. Either way, I want to carry on being the Doctor's sidekick forever. I'm having so much fun. I really don't want it to end."

Doctor Who returns to BBC7 for a new series on Sunday 19 October at 6pm, and each episode is repeated at midnight.

Art Malik

Abbot Absolute in *The Skull of Sobek*

"I play Abbot Absolute," says Art Malik. "I run a sanctuary for lost souls. It provides balance in the world. Of course, the world is perfect, so we provide the imperfectness..."

Did he need much persuading to take on the role? "Not at all. I've never done it on television, so I used this as an audition." He's hoping for a part in the TV series, then? "Gosh, yes. Russell, please, give us a job!

"I'd like to play *Doctor Who* himself. It's about time we had a Doctor who looked like me. They've made him younger and sexier, but I'd play him maybe a little more like Steed in *The Avengers* – still sexy, everybody really fancies him, but he never goes in for that romantic thing."

"I remember the original series of *Doctor Who*, in black-and-white. As a child, I was so scared. There was an edge about the Daleks. In the playground, you were like, 'Shut up, right, this is really scary now.' And then the Cybermen came and just blew me away. They were the scariest. Kids today are growing up on some amazing sci-fi. It's fantastic that something so British – something that's 'ours' – is back on the world stage."

DWM wonders how the label of 'distinguished thesp' sits with Art. "I don't know that I've ever wanted to be distinguished," he replies. "Star, to me, is just 'rats' spelt backwards. Unfortunately for actors, fame comes with success. Sometimes I want my anonymity back. I've always thought of myself as a potential has-been. I left drama school in 1977, and I can't believe that I'm still doing it. I'm constantly surprised that somebody hasn't come up to me and said, 'I just saw you on television. You were rubbish.'"

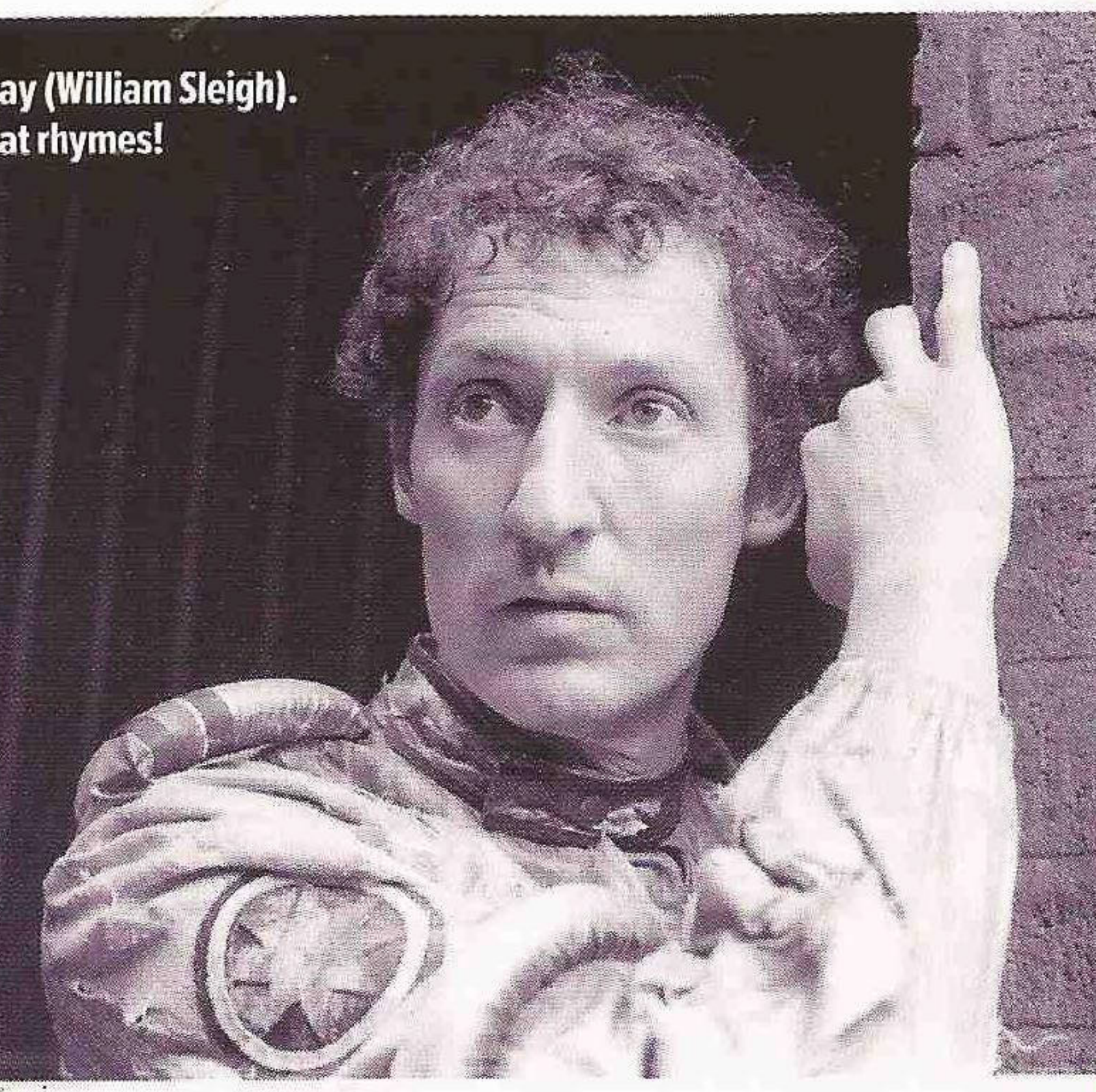
The Sisters of the Flame meet the Doctor once more... as does the infamous Time Lord, Morbius (left)!

THE FACT OF FICTION

Resurrection of the Daleks

Alan Barnes is whisked off down a time corridor to 1984, where he gets a frosty reception from Davros in *Resurrection of the Daleks*...

He's back! He's saggy! And he's in a *mean* mood! Davros (Terry Molloy), revived once more.



Galloway (William Sleigh). Hey, that rhymes!

»PART ONE

BROADCAST: 8 FEBRUARY 1984

In a derelict part of London, an old tramp (Albert Welch) watches on as Stien (Rodney Bewes), Galloway (William Sleigh) and a number of other ragged escapees flee a warehouse. They are followed by two policemen (Mike Braben, Michael Jeffries), who open fire on the group with machine pistols... and then shoot the tramp.

- Location sequences for *Resurrection of the Daleks* were filmed in the Shad Thames area, on the south side of the river between the London and Tower Bridges. A huge warehouse complex in Victorian times, the area declined as the river trade moved east – and by the time the BBC cameras arrived, over 11 and 12 September 1983, Shad Thames was largely derelict, the last warehouses having shut more than a decade earlier. The Doctor's later comment on the area's "neglect" ("a hundred years ago, this place would have been bustling with activity") is entirely accurate.
- Shad Thames (the street) is shown in these early scenes, the overhead walkways once used to roll barrels between the Butler's Wharf and Cardamom buildings having also featured in director David Lynch's *The Elephant Man* (1980), among others – in fact, they could be seen by Channel 4 viewers in *The Comic Strip Presents... Slags*, first transmitted just three days following *Resurrection* Part One's transmission!
- The area has been extensively regenerated since 1987; although the walkways remain, it's now all swanky eateries and flats. Its latter-day incarnation can be seen in *Bridget Jones's Diary* (2001).

The policemen's superior, Lytton (Maurice Colbourne), uses a futuristic device to dematerialise first the corpses, then himself. Reappearing aboard a space cruiser, Lytton tells a Trooper (Roger Davenport) that stun lasers should have been used.

- For the first time in *Doctor Who's* history, visual effects designer Peter Wragg employed the 'motion control' technique in the model sequence introducing the Dalek cruiser – meaning the model remained static while a robotic arm manipulated the camera around and about it, to achieve the illusion of movement.

The TARDIS has been caught in a turbulent time corridor. The Doctor (Peter Davison) struggles to regain control of his ship, watched on by companions Tegan (Janet Fielding) and Turlough (Mark Strickson).

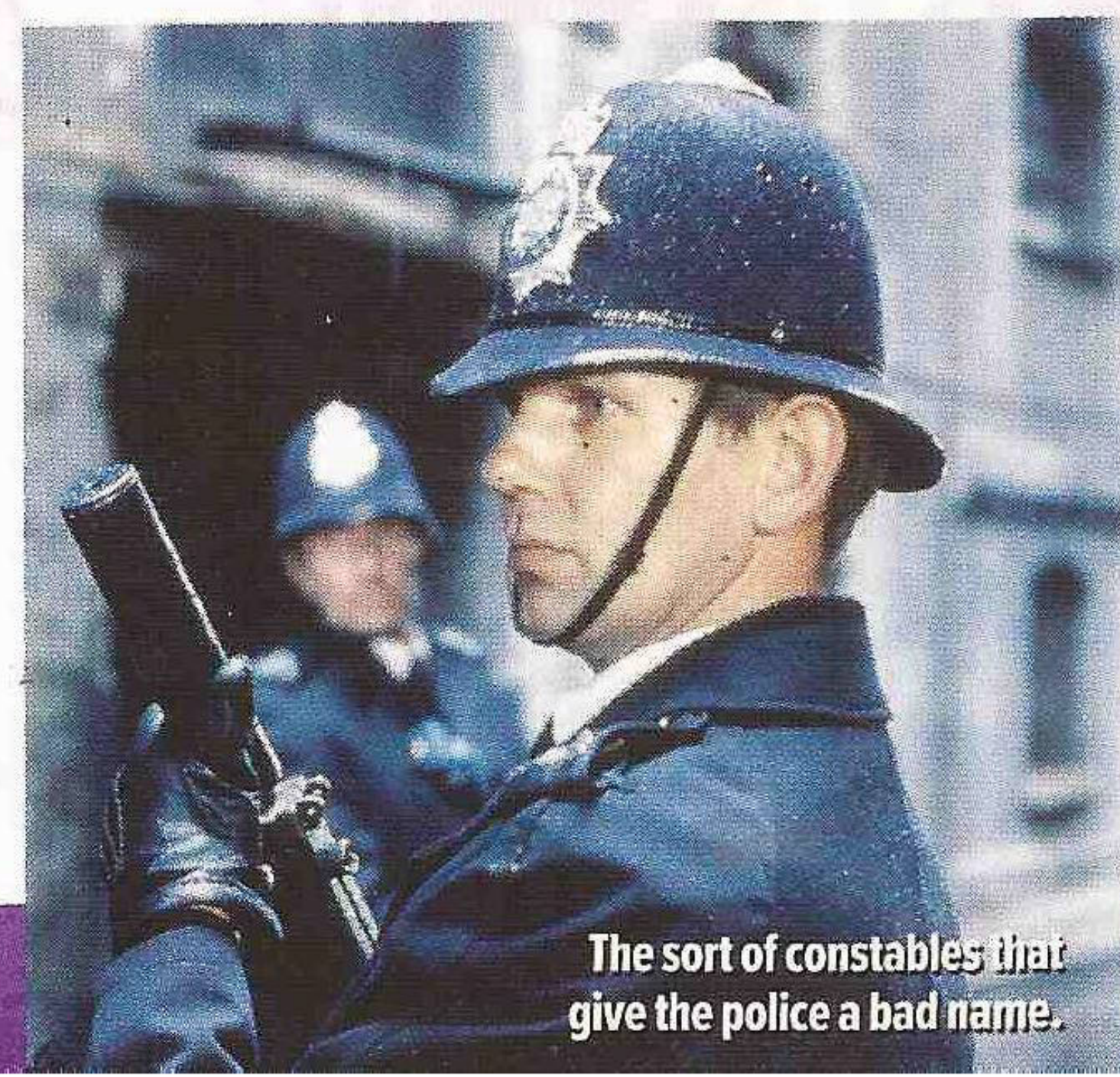
- The TARDIS had lurched out of control at the end of the preceding adventure, *Frontios* – an example of the direct inter-story linking which was an occasional feature of the Fifth Doctor's era, beginning with *Four to Doomsday* and *Kinda* (1982).

On Earth, sole survivors Galloway and stammering 'quartermaster sergeant' Stien return to the warehouse, where Galloway hopes to use the time corridor to warn his people...

- Just who *are* Galloway's people? We're never told exactly who the escapees (some in cast-off *Blake's 7* costumes) are, but they appear to include an RAF officer among their number, which suggests that these are the originals of humans duplicated by the Daleks. Are we to assume, therefore, that the Daleks are attempting to take over the planet in several different time zones, not 1984 alone?
- More importantly – what was the point of the massacre? Later on, we'll discover that the time corridor was one of many traps set for the Doctor, so we might speculate that the escapees 'breakout' – a means, presumably, of smuggling the Daleks' agent onto the scene, to intrigue himself into the Doctor's confidence – was engineered to begin the moment the TARDIS was caught in the corridor. In which case: why dematerialise the bodies, the 'proof' the agent needs to intrigue the Doctor?
- Comedian Mel Smith was first offered the role of Stien.

On an upper floor, Galloway is shot by one of Lytton's troopers, who dematerialises.

- In the light of the end-of-episode revelation that Stien is the Daleks' agent, why does he rue Galloway's death? "Oh, *Galloway*," he sighs, shrinking back from the stairwell. In fact, why didn't he kill Galloway himself?



The sort of constables that give the police a bad name.

From the bridge of the cruiser, Commander Lytton orders his crew to battle speed. Aboard a dilapidated space station, newly-arrived Lieutenant Mercer (Jim Findley) complains about the state of disrepair to cynical medical officer Styles (Rula Lenska), who's interested only in the welfare of the crew and "the prisoner".

> 'Who exactly *are* Galloway's people? The originals of the humans duplicated by the Daleks?'

- Included on the *Resurrection* DVD release is an extended version of this scene, in which Styles tells Mercer that he is the third Security Officer on the station in two years: the others are dead.
- Actresses Polly Adams and Diane Keen were Robinson's first choices for Styles.
- *Warriors of the Deep* author Johnny Byrne would later complain that he'd wanted the Sea Base setting of that adventure to be all "rust, sweat and condensation running off the walls" ... but he got a bright, modern Base instead (see *The Fact of Fiction*, **DWM** 392). The darkened corridors of the rusted, broken-down space station in *Resurrection of the Daleks* suggests that fear of repetition might have been the reason – *Warriors* having aired just one month earlier.

The TARDIS is now travelling parallel to the time corridor, heading towards twentieth-century Earth – where Stien watches on as an Army bomb disposal squad arrives at the warehouse.

Mercer's complaints to the Captain have earned him a spell on the Watch. As he enters the bridge, sensors detect a vessel emerging from warp space, just outside the station's exclusion zone: the cruiser.

- Sidcup resident Ms L Webster wrote to *Radio Times* to register her dismay at crewmember Osborn smoking a (presumably futuristic) cocktail cigarette in this first Bridge scene, to be followed later in the episode by the sight of a squaddie sucking on a surreptitious snout. Certainly, it's mildly shocking to realise that just 25 years ago, it was considered plausible that smoking in the workplace would pass unnoticed in the forty-sixth century!

The TARDIS has arrived in London's Docklands, in 1984. The Doctor, Tegan and Turlough set off in search of the London end of the time corridor. ▶

"A lot of good people have died today..."

»*RESURRECTION OF THE DALEKS* starts as it means to go on, with a handsomely-mounted massacre. Twelve years ago, in **DWM** 236, 'The Monitor' (a writer clearly with far too much time on his hands) counted the total number of on-screen deaths in *Resurrection*, and came up with a figure of 76, way in excess of several notoriously violent Hollywood action films. We don't propose to repeat the exercise (I mean, I wasted enough hours of my life the first time), but such a colossal bloody tally does mark out *Resurrection* as a *Doctor Who* high of some sort.

Writer/script editor Eric Saward initiated the early-to-mid 1980s trend towards a more aggressively-paced, morbidly-fixated *Doctor Who* with his own *Earthshock* (1982). In the same feature mentioned above, 'The Monitor' tabulated the many direct story similarities between *Earthshock* and *Resurrection* (both begin on Earth, where two servants of the bad guys protect a concealed alien weapon... halfway through, the Doctor has just arrived on board a spaceship when he's captured by a human traitor... both stories end when someone blows themselves up in said spaceship... and so on). But if *Earthshock* was the template, *Resurrection* is the ultimate manifestation of Saward's approach: a story where the Doctor takes up not just a fantasy laser gun (we'd get used to that), but actually uses bullets from a regular, Earthly pistol to destroy a Dalek mutant.

A while back, Saward told **DWM**: "In many ways, [*Resurrection of the Daleks* is] probably the worst script ever written for *Doctor Who*... I just didn't think it through properly." In the face of such in-many-ways-admirable candour, it'd surely be petty for *The Fact of Fiction* to elaborate at length on its narrative shortcomings.

But then again...

THE FACT OF FICTION

Resurrection of the Daleks

The Return That Wasn't...

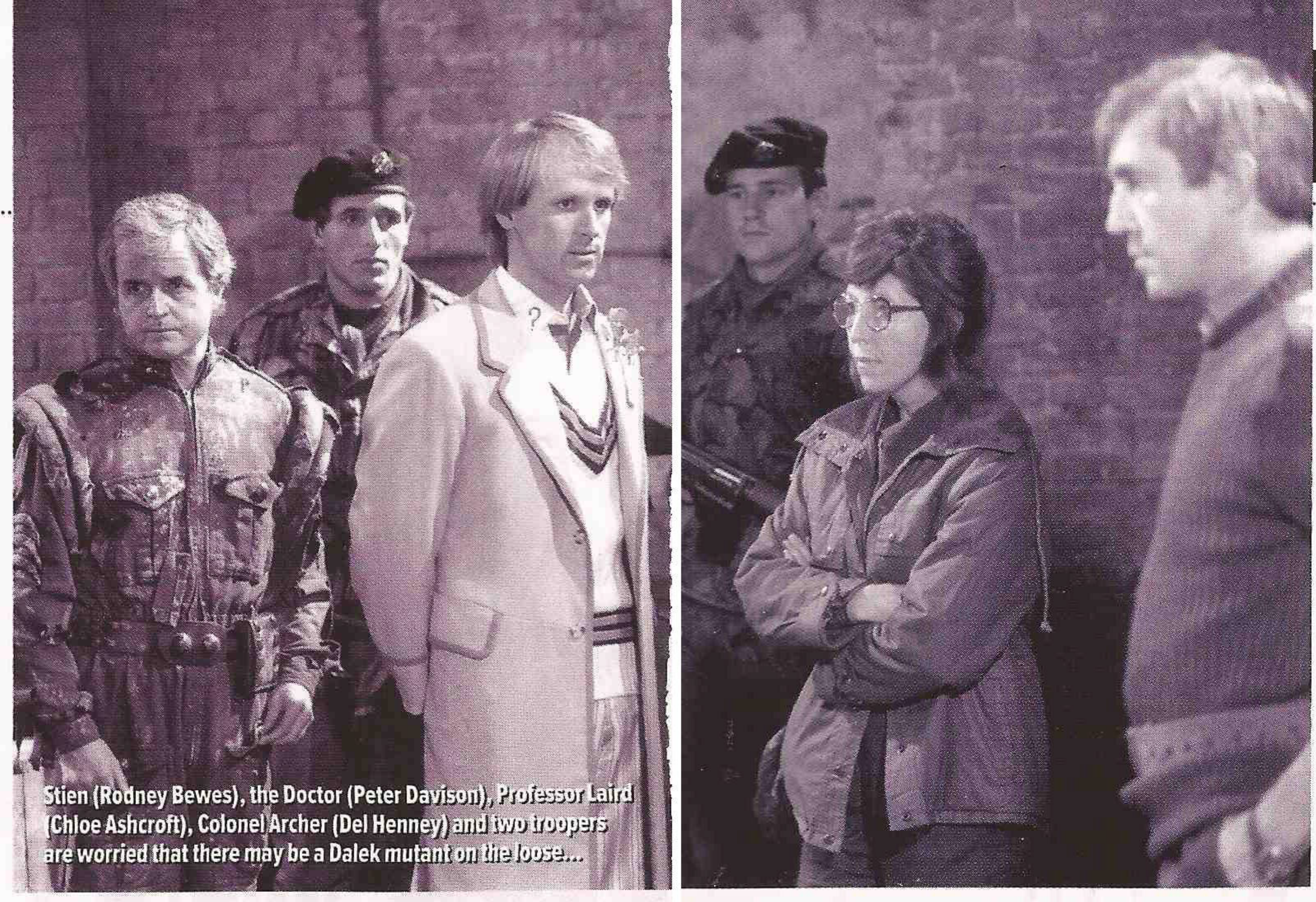
A moody shot taken for the *Radio Times*.

UNDER THE TITLES *WARHEAD* AND THEN *The Return*, *Resurrection of the Daleks* was originally developed as the concluding serial of Season Twenty in 1983, in which every story would have featured an element from the series' past. Two days' location work had been scheduled for 4 and 5 January 1983, with studio recordings over 16 to 18 January, then 30 January to 1 February. A series of industrial disputes put paid to the plan, however – with *Enlightenment* and *The King's Demons*, the fifth and sixth stories of Season Twenty, borrowing the studio dates for *The Return*, which was held over to the following season.

Pre-production on *The Return* had reached a fairly advanced stage prior to its cancellation. The director would have been Peter Grimwade – whose other *Doctor Who*s included, significantly, Eric Saward's *Earthshock* (1982), which likewise reintroduced a long-absent, well-remembered monster to the series. Grimwade's design team included his *Kinda* (1982) designer, Malcolm Thornton, on sets, plus Jan Wright on costumes and Jean Sheward on make-up. Following the realisation that *The Return* would have to be abandoned, at least for the time being, Grimwade took his team, plus Saward, to lunch... but neglected to invite either producer John Nathan-Turner or then-production associate Anji Smith, which the prickly producer took as a slight. Grimwade, who died in 1990, was not invited to return to direct the rescheduled *Return* – nor, indeed, any other *Doctor Who* production. He's presumed to have revenged himself on Nathan-Turner when he authored *The Come-uppance of Captain Katt*, a 1986 episode of TVS children's anthology *Dramarama* concerning a long-running science-fiction TV series long since past its best.

If *The Return* had been made as intended, how would it have differed from the transmitted *Resurrection of the Daleks*? It'd have used the 'old' TARDIS control room set, prior to its *Five Doctors* makeover – and whether or not *The King's Demons* would have concluded with the TARDIS being caught in the time corridor goes unrecorded (but it seems unlikely, given *The King's Demons*' already-crowded concluding scene). Needless to say, the guest cast would likely have been entirely different; certainly, original Davros actor Michael Wisher is supposed to have agreed to reprise the role, but was booked to appear in a touring production of *The Dame of Sark* when the resurrected *Resurrection* was due in studio. The run-down London scenes could well have been located, as Saward's script had indicated, on the north side of the river, in Docklands proper – in Wapping High Street and at Wapping Pier Head (it proved impossible to agree a fee to use the Wapping warehouses in the rescheduled location shoot, but who's to say if the outcome would have been the same over nine months earlier; and if it had, would Shad Thames still have been chosen as an alternative?). Replacement costume designer Janet Tharby was responsible for the Dalek-like eye-stalks on the Troopers' helmets, which Nathan-Turner would have vetoed if he'd had the opportunity.

Producer John Nathan-Turner and director Matthew Robinson.


Stien (Rodney Bewes), the Doctor (Peter Davison), Professor Laird (Chloe Ashcroft), Colonel Archer (Del Henney) and two troopers are worried that there may be a Dalek mutant on the loose...

◀ ● The TARDIS landed at Butler's Wharf, connected to Shad Thames by the passageway which the Doctor, Tegan and Turlough are headed for.

The TARDIS travellers run into Stien, who warns them away from the warehouse. Fire from the cruiser has damaged the space station's generator plant, leaving it helpless. Now the senior officer, Mercer, organises a defence of the airlock, mining the corridor beyond before the airlock shield is blown, revealing... Daleks, who withdraw when two of their number are destroyed.

● Dalek creator Terry Nation, who enjoyed both first refusal on authorship of Dalek stories and approval of their content, remarked that at script stage, the creatures' first appearance was not spectacular enough. It's worth noting that the Daleks' entrance in *Destiny of the Daleks* (1979) – the last time they had appeared – also had them bursting through a wall. According to director Matthew Robinson, Visual Effects put "so much explosive" into the detonation of the airlock shield that the eventual bang was "about four times bigger than they'd actually anticipated"; consequently, "an official memo was sent round to all these special effects people saying never again could they have such a big explosion in Television Centre..."

● There's a remarkably similar scene in *Warriors of the Deep* Part Two, where the Sea Base crewmembers try to defend Airlock 1 from the cybernetic sea-dragon, the Myrka. It's odd that series script editor Eric Saward didn't pick up on this, his Daleks script having been written [as *The Return* – see box-out, above] by November 1982... when Byrne was still partway through his first draft of *Warriors*.

● Three of the four 'working' Dalek props used in *Resurrection* were a cobbled-together hotch-potch of parts, some dating back to the 1960s.

The black Supreme Dalek permits Lytton to proceed with a strategy of his own.

● Eric Saward's intention that the senior Dalek in charge would be their Emperor (from David Whitaker's 1960s *TV Century 21* comic strips) was vetoed by Terry Nation.

Back on Earth, the TARDIS crew are searching the upper floor of the warehouse when Turlough vanishes. The Doctor and Tegan call out his name, alerting the bomb squad to their presence. In the future, one of Lytton's troopers releases a corrosive gas into the airlock corridor, forcing Mercer to call a retreat as more Daleks enter the station. On the bridge, Osborn (Sneh Gupta) presses a button to execute the prisoner – but the mechanism isn't working. Meanwhile, the Doctor and Stien are confronted by senior bomb squad officer Colonel Archer (Del Henney).

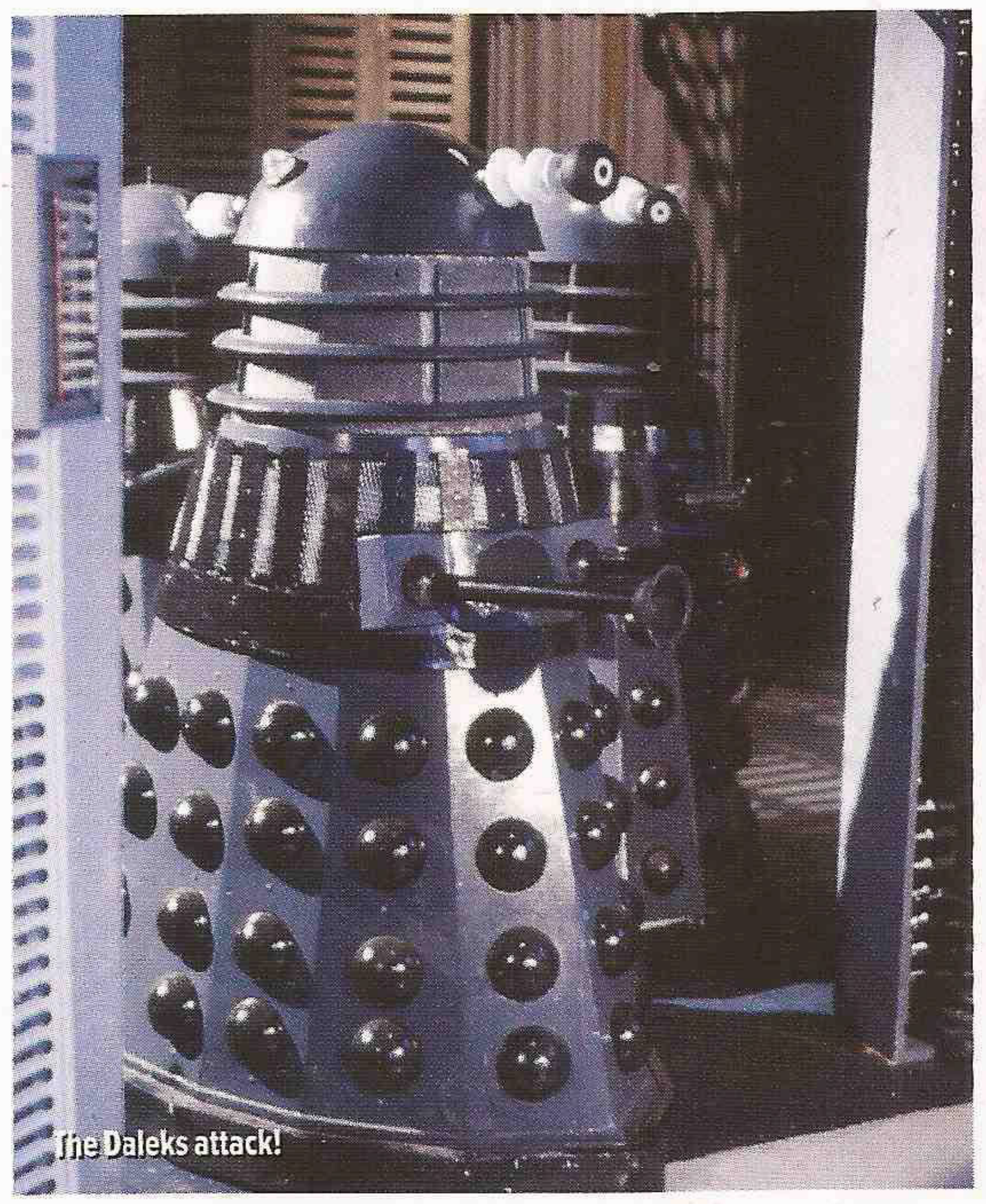
● Former *Target* star Patrick Mower was offered the role of Archer ahead of Henney.

The Daleks have detected the Doctor's presence in the warehouse – and a Dalek is sent to capture him.

● Just how did the Daleks detect the Doctor at the warehouse? Stien can't have informed them – he's been in sight ever since the Doctor arrived.

Having been accidentally transported to the Dalek cruiser, Turlough ducks away from the Dalek approaching the time corridor reception area. On Earth, Tegan watches from hiding as the Doctor wonders aloud if Archer's team, including scientist Professor Laird (Chloe Ashcroft), have found alien objects in the warehouse...?

● It's never explained how a scientific adviser has come to be attached to a regular army bomb squad. Miriam Margolyes – whom Fourth Doctor actor Tom Baker once nominated his ideal companion – was invited to appear as Laird.


The Daleks attack!

Having rushed to the prisoner's cell, Osborn tries to activate the device that will destroy the partitioned-off prisoner – but her fellow crewmember (John Adam Baker) falls victim to the Daleks' gas. Osborn shoots him, but is herself killed when Lytton and his troops arrive at the prisoner's chamber. Lytton gives the order to free the prisoner: "Release Davros!" The partition goes up, revealing the frozen form of the Daleks' creator...

● Davros was cryogenically frozen at the end of *Destiny of the Daleks*, in which state he was due to be transferred to Earth to stand trial. We're not told whether or not he's been convicted, or if he's still waiting for the wheels of Earth justice to turn – certainly, the implication is that he's not been unfrozen since *Destiny*, which a later scene dates to 90 years previously (stage directions in Saward's script fix the space station scenes to the year 4590).

● With original Davros actor Michael Wisher otherwise engaged, Robinson called upon Radio 4 *Archers* actor Terry Molloy (with whom he'd worked on a TVS series called *Radio Phoenix*) to replicate Wisher's distinctive Davros tone. Davros' new mask was sculpted by visual effects assistant Stan Mitchell, the 'sagging' of Davros' features being supposed to reflect his many years in the freezer.

Sergeant Calder (Philip McGough) informs Archer that heavy static – a side effect of the time corridor – means he can't contact HQ. Tegan is spotted – but then sees a Dalek materialising out of the time corridor. The Doctor orders everyone to take cover as the Dalek advances...

● *Resurrection of the Daleks* was designed and recorded as a conventional four x 25-minute serial, with Part One intended to end here. When it became clear that due to coverage of the 1984 Winter Olympics, *Doctor Who*'s regular Thursday and Friday night slots would not be available in the second and third week of February, producer John Nathan-Turner negotiated two consecutive 50-minute slots on Wednesday nights – a hasty fix which would have a significant effect upon the format of the series' next season. The four 25-minute cuts intended are retained on the *Resurrection* DVD release.

The Doctor instructs the squad to target the Dalek's eyepiece. Tegan falls heavily as first the Doctor, then the soldiers struggle to push the Dalek out of the loading bay: it explodes on the street below.

● The exploding Dalek was one of several expanded foam dummies, its head-first impact guaranteed by a weighted plaster dome.

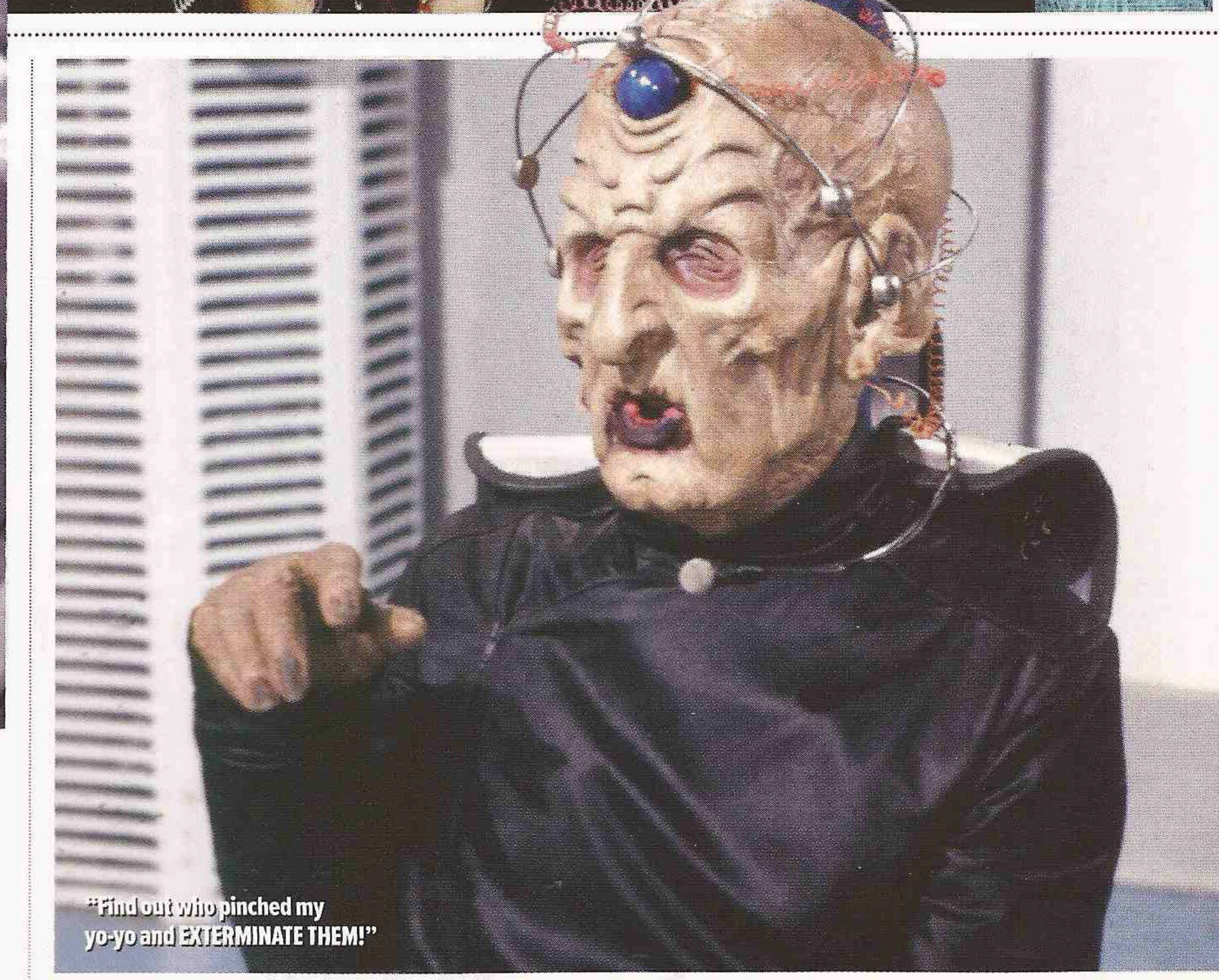
While Laird takes care of the unconscious Tegan, the Doctor asks the squad to help him collect the Dalek debris.

● The Doctor *really* ought to be worrying about the time corridor, Turlough's disappearance and the mysterious artefacts found by the bomb squad ahead of tidying up a mangled Dalek casing.

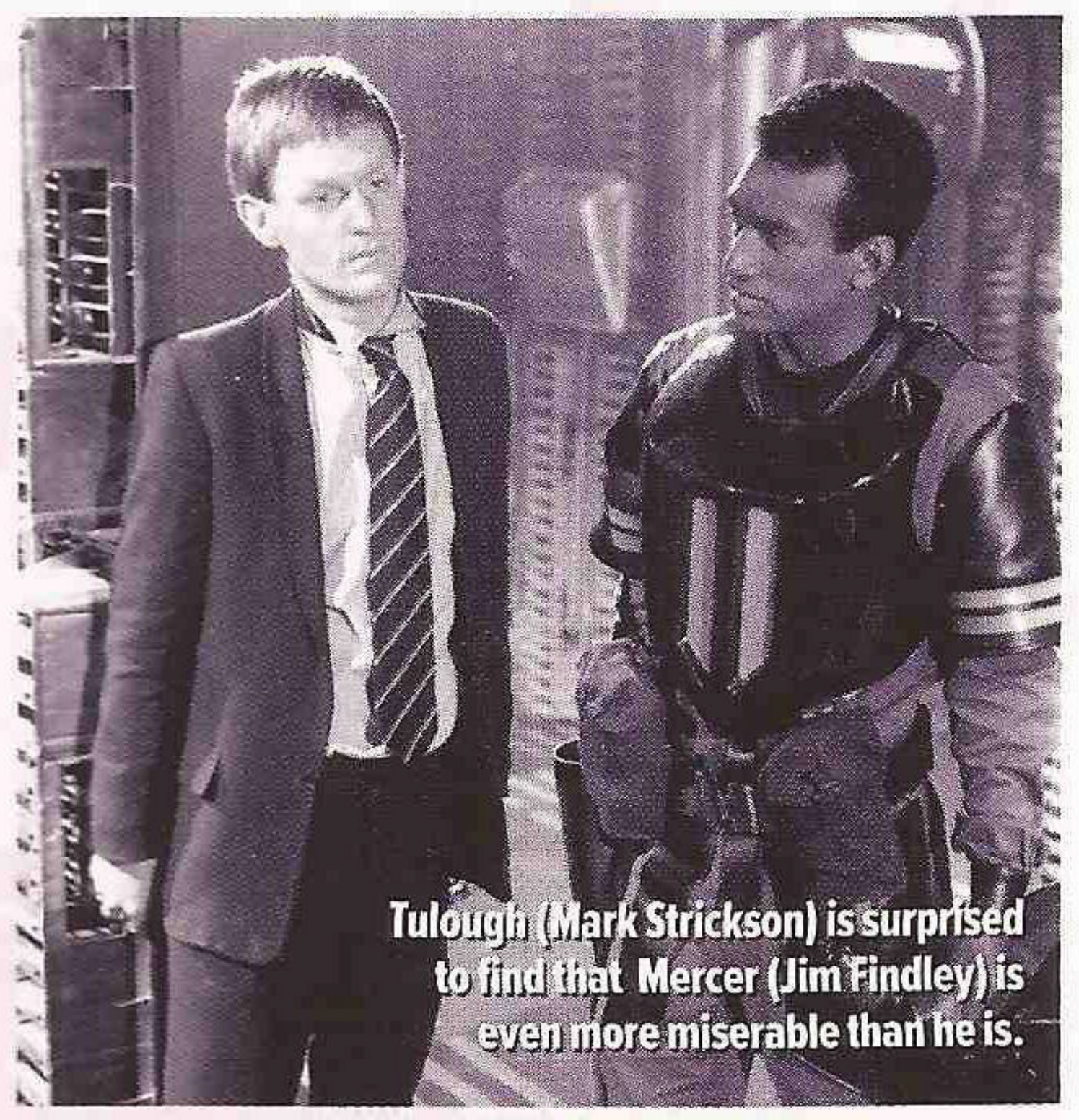
The Supreme Dalek orders the warehouse end of time corridor to be sealed – they will "deal with the Doctor in due course." As Mercer leads the surviving crewmembers through the space station, Styles reminds him that the station has a self-destruct system. Cut off from the time corridor reception area by a Dalek patrol, Turlough makes his way through a room full of gassed crewmembers...

● ... coughing, and holding a handkerchief over his mouth as he does so. What's making Turlough gag? If the gas is lingering, bits of him ought to be falling off. And another thing: what are space station crewmembers' corpses doing in the Dalek cruiser? There's nothing to gain by duplicating them.

The Doctor is shown the 'alien objects': a number of half-buried metal cylinders uncovered by demolition workers. Seeking reinforcements, Archer sets off to find a working telephone with which to contact the MOD – and gives his holstered gun to the Doctor. Upstairs, something stirs amid the Dalek debris. The Doctor, Stien and Calder race upstairs in response to the sound of screaming: the soldier guarding the Dalek debris (Mike Mungarvan) has been attacked and wounded by a Dalek mutant. But the mutant is missing...


"Find out who pinched my yo-yo and EXTERMINATE THEM!"

'The "sagging" of Davros' features was meant to reflect his many years in the freezer...'


Tulough (Mark Strickson) is surprised to find that Mercer (Jim Findley) is even more miserable than he is.

● The deadly Dalek mutant exhibits similar psychopathology to the embryo that wraps itself around the Fourth Doctor's neck in the cliffhanger to *Genesis of the Daleks* Part Five.

Finding the nearest telephone vandalised, Archer hails two policemen – one of whom produces a machine pistol.

● Filmed in Lafone Street, adjacent to Shad Thames, using a faked telephone kiosk... with the puddles visible in the massacre sequences having clearly dried out!

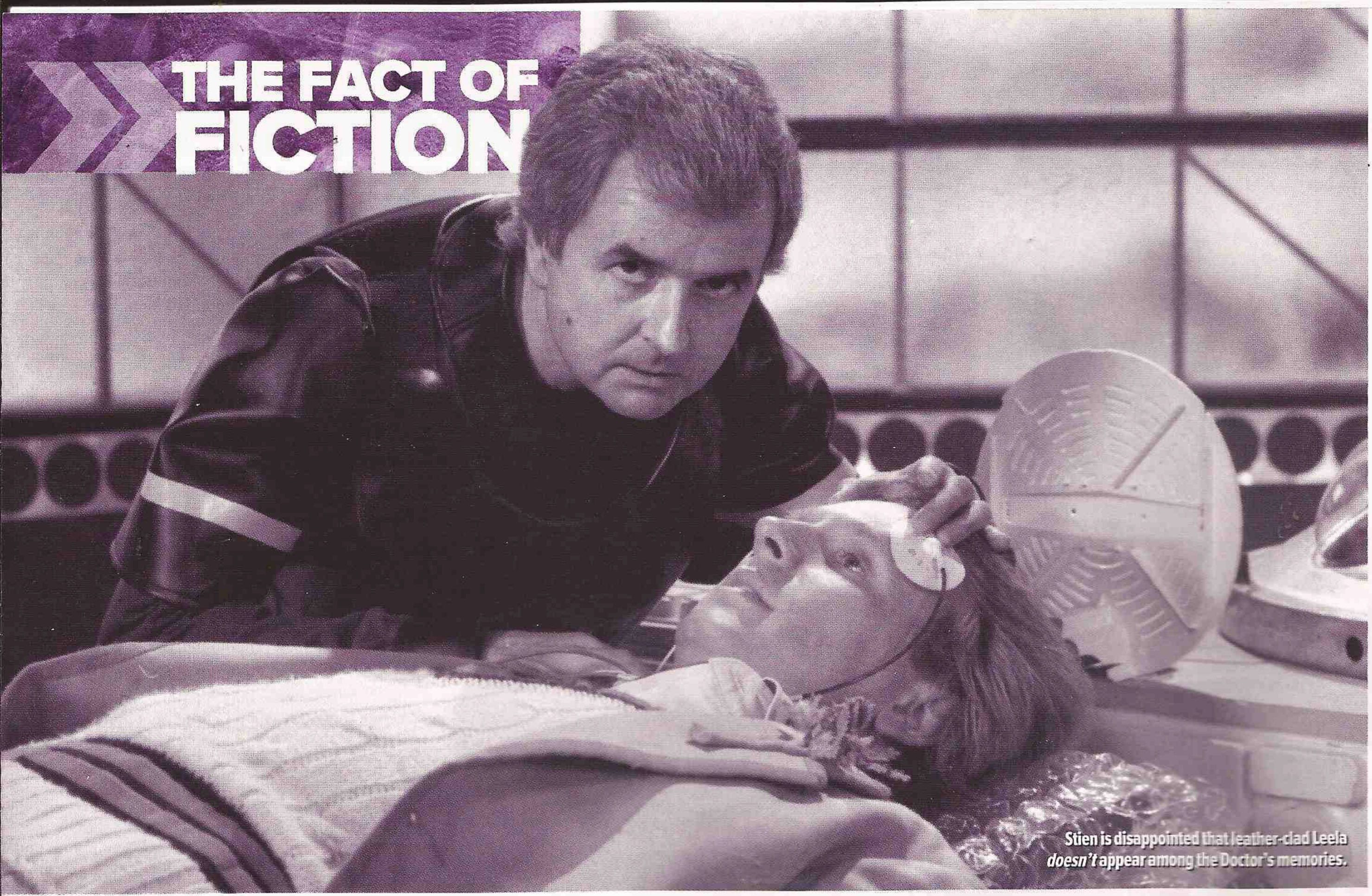
Having detected malfunctions in his life support system, Davros has requested an engineer – Kiston (Les Grantham).

● Leela actress Louise Jameson helped inspire Leslie 'Les' Grantham to pursue his acting ambitions on a visit to Leyhill Prison in the 1970s, where he was serving a life sentence for the murder of a German taxi driver. On his release, he appeared in a fringe theatre production written by Matthew Robinson, who offered him the roles of either Galloway or Kiston. Robinson went on to direct the first ever episode of *EastEnders*, and was instrumental in Grantham's casting as roguish landlord Den Watts... whose second (this time final) death would be referred to in *Army of Ghosts* (2006), where Peggy (Barbara Windsor) is seen trying to evict the ghost of the Queen Vic's former tenant from behind the bar.

The Doctor pushes a 'stunt' Dalek out of the warehouse. The vandal!

Lytton tells the revived Davros that the Dalek fleet was destroyed when their enemies the Movellans released a virus that attacks Dalek tissue. Their search for a cure has led them back to their creator.

● Davros says of the Dalek-Movellan war: "Two totally logical war machines, unable to out-think each other? Fascinating! If only I'd been there!" ▶


Stien is disappointed that leather-clad Leela *doesn't* appear among the Doctor's memories.

But he *was* there: he was revived in *Destiny of the Daleks* to break exactly that stalemate!

Davros declares that he will work on the cure in the space station medical lab – or not at all. While Lytton relays this to the Supreme Dalek, Davros jabs Kiston in the neck with a strange electronic device, causing the engineer to become enslaved to Davros' will. In the warehouse, the Doctor uncovers a stray cat... whereupon the mutant returns to finish off the wounded squaddie.

- The 'that's-not-a-monster-it's-a-cat' scenario would appear to be a homage to the notorious scene in sci-fi horror film *Alien* (1979), where Engineer Brett (Harry Dean Stanton) is suddenly attacked by the titular terror just after uncovering spaceship's cat Jones.

The Doctor pulls the mutant off its victim, and he and Calder shoot it. Having slipped into the space station, Turlough runs into Mercer's gang, now wearing dead troopers' uniforms. The Doctor has asked Stien to come with him to his TARDIS and help him find the Dalek ship – but they are followed by the sinister policemen. Lytton tells Davros that the Doctor's capture is imminent.

- A cut scene where Stien enters the TARDIS, boggles, and says that he must be going mad – "Daleks, time corridors and now this," – appears on the *Resurrection* DVD.

Perhaps affected by alien poison in his bloodstream, the wounded soldier comes round and races upstairs... just as the Daleks re-open the time corridor. Calder follows, only to see four Daleks materialise. Hearing gunfire above, Laird and the now-conscious Tegan make to leave the warehouse, but are prevented from doing so when Archer, Calder and two of their squad re-enter the warehouse, barring their way.

- Where have the bomb squad duplicates come from? They must have been duplicated aboard the Dalek ship – but the time corridor is upstairs, not outside.

Archer carries a holstered gun – just like the one he gave to the Doctor before he left. He informs Tegan and Laird that the warehouse is now under martial law.

The TARDIS materialises on the Dalek ship – where Stien collects a machine gun from a side panel and takes the Doctor prisoner: "I'm a Dalek agent..."

'Davros knows the Doctor as a "meddling Time Lord" – but when exactly did he learn this?'

PART TWO

BROADCAST: 15 FEBRUARY 1984

Daleks enter the reception area, threatening to "Exterminate the Doctor!"

- As scripted, the previous episode's cliffhanger would have been placed here, with the Doctor surrounded by his mortal enemies.

Lytton arrives, informing them that the Doctor must be duplicated first.

- This doesn't make sense. Sergeant Calder was duplicated *before* the Daleks captured him, his double confronting Tegan and Laird in the warehouse scant seconds after the original Calder is heard firing on the Dalek upstairs. Clearly, the Daleks *can* make a duplicate if they don't hold the original – later on, we'll see copies of Tegan and Turlough, ones the Daleks made earlier. If Lytton had said the Supreme wants the Doctor alive because he wants to drain his brain, there'd be no problem!

Archer refuses Laird's offer of tea – and then finds his holster, left behind by the Doctor. Once he's gone, Laird shows Tegan a phial whose contents she was planning to use to drug Archer.

- Knockout drops being standard field issue for your average bomb squad scientific adviser. Obviously.

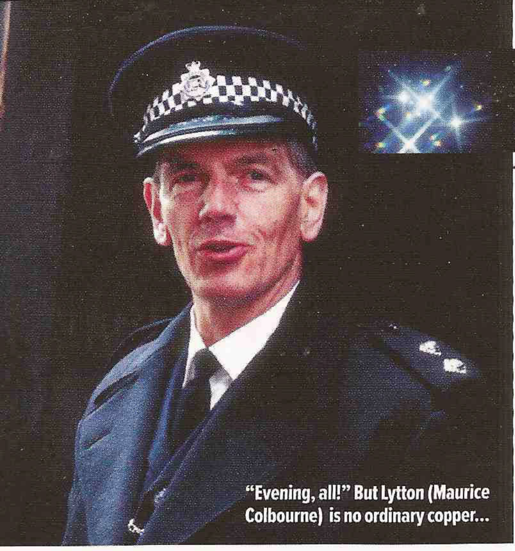
As the Doctor is led past the real bomb squad's discarded bodies, Archer's duplicate shows the holster to the other duplicates: Laird and Tegan know what they are. Now installed in Styles' lab, Davros asks for a sample of the Movellan virus, and two Daleks for experimental purposes.

- Conveniently, Styles' lab has been constructed with a human-sized doorway set into a sliding bulkhead big enough to allow two large, pepperpot-semi-mechanical alien creatures easy access.

Mercer's group, including Turlough, have arrived at the unguarded self-destruct chamber. The Supreme Dalek tells Lytton the chamber has been breached – and orders

Rodney and Peter, between takes.

In studio, recording Davros – 1980s style.



"Evening, all!" But Lytton (Maurice Colbourne) is no ordinary copper...

him to destroy the hostiles. The Doctor is led into the duplication chamber, where the Daleks warn him not to touch the duplication equipment...

- Why would the Doctor assume Davros "is about here somewhere?" He's not been told anything to suggest that he's not become embroiled in a plot of the Daleks' sole devising.

Turlough wants Styles to prime the self-destruct mechanism, planning to escape through the time corridor before the space station explodes. Mercer agrees to let Turlough show him the way to the time corridor.

- Listen to the line "And when you've primed your bomb...": Turlough seems to have suddenly developed a heavy head cold! (Is that why he was coughing his way over the corpses earlier?)

The Doctor fools Stien into admitting that the Daleks have returned for their creator. At the warehouse, Tegan and Laird are arranging the cylinders to make a Tegan-shaped dummy to lie in a camp bed when Archer returns, telling them that they are to be transferred to the Dalek ship.

On the space station, Kiston helps Davros enslave a Chemist (Adrian Scott). Styles asks crewmember Zena (Linsey Turner) to radio Mercer for the security clearance number she needs – but Lytton's troopers are approaching. The crewmembers build a barricade while Styles tries to trip the self-destruct. Strapped down, the Doctor learns that the time corridor was just one of many traps set for him. All of the Daleks' mercenaries, including Stien, are duplicates.

- The Daleks strapped the Third Doctor (Jon Pertwee) to a table and probed his brain in a very similar sequence concluding *Day of the Daleks* Episode Three (1972).

While Tegan exits the warehouse, leaving Laird to tend the dummy Tegan, the Doctor is shown duplicates of both Tegan and Turlough. Once they've copied the Doctor, they mean to send all three to Gallifrey to assassinate the High Council.

- In the *Doctor Who Annual 2006* (Panini Books, 2005) Russell T Davies suggested that the Daleks' plot to murder Gallifrey's rulers pre-empted the fabled Time War, referred to in the post-2005 series.
- Although it's not unreasonable to assume for the Daleks to have worked out that the Doctor is a Time Lord by now – they've met him in five different bodies, after all – it'll become apparent that Davros knows the Doctor as "a meddling Time Lord". Given that Davros has only very briefly been out and about in the last 90 years – after being 'exterminated' in his bunker in *Genesis of the Daleks*, he was revived for a few short hours in *Destiny of the Daleks* and spent the next nine decades in chilly isolation – when, exactly, did he learn this?

Having found the way to the Dalek ship impassable, Turlough and Mercer now find Lytton preparing to blow a hole into the self-destruct chamber – suggesting that Davros is aboard the station. They can still kill him. Meanwhile, Kiston enslaves the two Daleks given to Davros for experimentation. The Daleks transport one of the cylinders containing the Movellan virus from the warehouse. Soon, Turlough and Mercer see it carried into Styles' laboratory.

Styles (Rula Lenska) successfully upstages Doctor Who and a Dalek.

- Digging out one of the virus cylinders from the warehouse earlier, Tegan had called it "so light!" – and casually tossed it to Laird, who handled it with equal ease. But now, two troopers are needed to pick up and carry one!

Tegan runs to find the TARDIS, but it's gone. She goes to two passing policemen for help, only to have a machine pistol pointed in her direction. She calls out to a man she sees scanning the Thames bankside with a metal detector – but he is shot.

Lytton's troopers break in to the self-destruct chamber, killing Styles and the two crewmembers.

Tegan is taken back to the warehouse, to be put into the time corridor. Laird runs – and is shot dead by Archer.

Stien activates the mind analysis machine, extracting and recording the Doctor's memories. "You're destroying my mind!" cries the Doctor.

- Not only has no-one told us since *The King's Demons* whatever happened to shape-shifting robot Kamelion, the thing appears to have slipped the Doctor's mind altogether – because Kamelion, and the savage Leela, are the only regular TARDIS travellers not to feature in the compendium of companions which is flashed up here!

As the Chemist puts the Movellan virus into capsules, Davros declares that he will soon lead a new, even deadlier, race of Daleks: "My Daleks shall once more become the supreme beings!"

- Cue the intended Part Three climax.

Tegan materialises at the reception area just as Turlough and Mercer arrive. ▶

» Where Else Have I Seen?

RODNEY BEWES

(1938-) Stien TV appearances include *The Likely Lads* (1964-6)/*Whatever Happened to the Likely Lads?* (1973-4) as Bob Ferris; *The Basil Brush Show* (1968-9) as 'Mr Rodney'. Film appearances include *Billy Liar* (1963) as Arthur Crabtree; *Jabberwocky* (1977) as Other Squire; *The Spaceman and King Arthur* (1979) as Clarence.

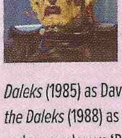
MAURICE COLBOURNE

(1939-89) Lytton Other *Doctor Who* appearances include *Attack of the Cybermen* (1985) as Lytton. TV appearances include *Play for Today: Gangsters* (1975)/*Gangsters* (1976-8) as John Kline; *The Day of the Triffids* (1981) as Jack Coker; *Howards' Way* (1985-1989) as Tom Howard.

RULA LENSKA

(1947-) Styles TV appearances include *Space: 1999: Alpha Child* (1975) as Joan Conway [uncredited]; *Rock Follies*/*Rock Follies of '77* (1976-7) as Nancy 'Q' Cunard de Longchamps; *Robin of Sherwood: The Swords of Wayland* (1985) as Morgwyn of Ravenscar. Film appearances include *Confessions of a Pop Performer* (1975) as Receptionist; *Royal Flash* (1975) as Helga; *Queen Kong* (1976) as Luce Habit.

TERRY MOLLOY



(1947-) Davros Other *Doctor Who* appearances include *Attack of the Cybermen* (1985) as Russell; *Revelation of the Daleks* (1985) as Davros; *Remembrance of the Daleks* (1988) as Emperor Dalek [Davros, under pseudonym 'Roy Tromelly']; *Davros* (2003)/*The Juggernauts* (2005)/*Terror Firma* (2005)/*I, Davros* [mini-series] (2006)/*The Davros Mission* (2007) [Big Finish audio dramas] as Davros; *Kingdom of Silver*/*Keepsake* [Big Finish audio dramas, 2008] as Magus Riga/Examiner 2.

LESLIE GRANTHAM

(1947-) Kiston TV appearances include *EastEnders* (1985-89, 2003-05) as Den Watts; *The Paradise Club* (1989-90) as Danny Kayne; *Fort Boyard* (1998-2001) as Boyard.

PHILIP McGOUGH

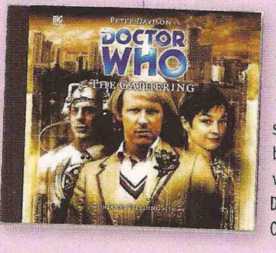
Sergeant Calder TV appearances include *Only Fools and Horses: Chain Gang* (1989) as Arnie; *The Monocled Mutineer* (1986) as Edwin Woodhall; *Bad Girls* (various episodes, 2005) as Doctor Malcolm Nicholson.

What Tegan Did Next...

JANET FIELDING RETURNED TO PLAY TEGAN in *Doctor Who: A Fix With Sontarans*, a nine-minute skit written by Eric Saward and broadcast as part of the 23 February 1985 edition of dreams-come-true show *Jim'll Fix It*. Here, the TARDIS matter transporter plucks a mullet-headed Tegan, once more in her air stewardess' uniform, off Earth to help the Sixth Doctor (Colin Baker) and eight- year-old *Jim'll Fix It* viewer Gareth Jenkins (himself) rid the TARDIS of a pair of pesky Sontarans.

Several short stories have described Tegan's post-TARDIS fate as no less miserable. *Girls Night In* [sic] by Robert Perry and Mike Tucker, published in the **DWM** *Holiday Special 1992*, has Tegan taking a break from looking after her father's farm in the Australian Outback to respond to a classified ad placed by an 'abandoned women's support group' including former companions Liz Shaw, Jo Grant and Sarah Jane Smith. Marc Platt's *Encounter on Burnt Snake Flat*, in the *Doctor Who Yearbook 1993*, brings the Doctor to the Outback farm mentioned above, where he cures Tegan's father of a snakebite she fears might be a manifestation of the Mara she was possessed by in *Kinda* (1982). Finally, Peter Anghelides' *Good Companions*, part of the *Doctor Who: More Short Trips* anthology (BBC Books, 1999), has aged widower Tegan Haybourne meeting an unstated future Doctor: she has come to believe that, having suffered a nervous breakdown in her twenties, her time in the TARDIS was a false memory.

But the most substantial depiction of Tegan's subsequent career comes in *Doctor Who: The Gathering* (2006), a Big Finish audio drama featuring Fielding, and written by Joseph Lidster. Here, Tegan is now the boss of an animal feed company... she's suffering from an inoperable brain tumour... and just when she thinks her forty-sixth birthday can't get any worse, the Doctor (Peter Davison) turns up, with the Cybermen not far behind.



'The only time Lytton and the Doctor are actually stood in the same room, Lytton tries to kill him!'

● Turlough and Mercer's entry into the Dalek cruiser just beforehand survives as a deleted scene on the *Resurrection* DVD – as does a brief moment when the ever-cowardly Turlough is blocked by Tegan from exiting to Earth via the open time corridor.

With his pre-duplication memories beginning to return, Stien is unable to stand the confusion in his mind. He snaps and switches off the machine.

● Stien's stammer was actor Rodney Bewes' idea. It goes into remission when he returns to the Dalek cruiser and reveals he's a Dalek agent (implying he was p-p-putting it on for the benefit of his fellow escapees, and the Doctor) – but here, his impediment returns as his Dalek conditioning weakens. Logically, therefore, Stien's conditioning must have been weakened on Earth – reduced, perhaps, the further away he was from the Dalek cruiser?

Davros sends his Daleks to seize the TARDIS. In the duplication chamber, the Doctor and Stien – whose Dalek conditioning might return at any time – have both their trooper guards at gunpoint.

● The story is now moving at too breathless a pace to pause to tell us – how, exactly, did the Doctor and Stien contrive to overcome their heavily-armed guards?

Dodging Daleks, Tegan, Turlough and Mercer enter the duplication chamber and meet up with the Doctor – who uses a trooper's gunstick to destroy the recording from the mind analysis machine.

● The Doctor had used a Dalek gunstick to destroy his tape-recorded memories of future Dalek defeats in *Genesis of the Daleks* (1975).

In the TARDIS, Stien explains that the cylinders containing the Movellan virus were stored on Earth for safety, the Daleks judging that they would attract humans who could be duplicated and left to guard them without raising suspicion: *ie* the bomb disposal squad.

● A stratagem memorably described by *Doctor Who: The Discontinuity Guide* authors Paul Cornell, Martin Day and Keith Topping as 'a bit like the Allies hiding an atom bomb in Berlin.'

The Doctor decides he must kill Davros. Setting the TARDIS to return Tegan and Turlough to Earth in the event of his death, he exits with Stien and Mercer as his 'guards'.

The Supreme Dalek. Nice colour scheme!

The Supreme tells Lytton that Davros now has two Daleks under his direct control – and he must be killed.

● As recorded, the scene continued to show Lytton ordering a Trooper to "take two men – and kill Davros." This off-cut is preserved on the *Resurrection of the Daleks* DVD.

The Doctor confronts Davros in Styles' lab. Davros claims that he intends to re-engineer the Daleks to give them compassion, and asks the Doctor to join him at the head of a new Dalek army. As Stien and Mercer prepare to see off Lytton's troopers, the Doctor levels a gunstick at Davros' head: "To be honest, I wouldn't know what to do with an army..."

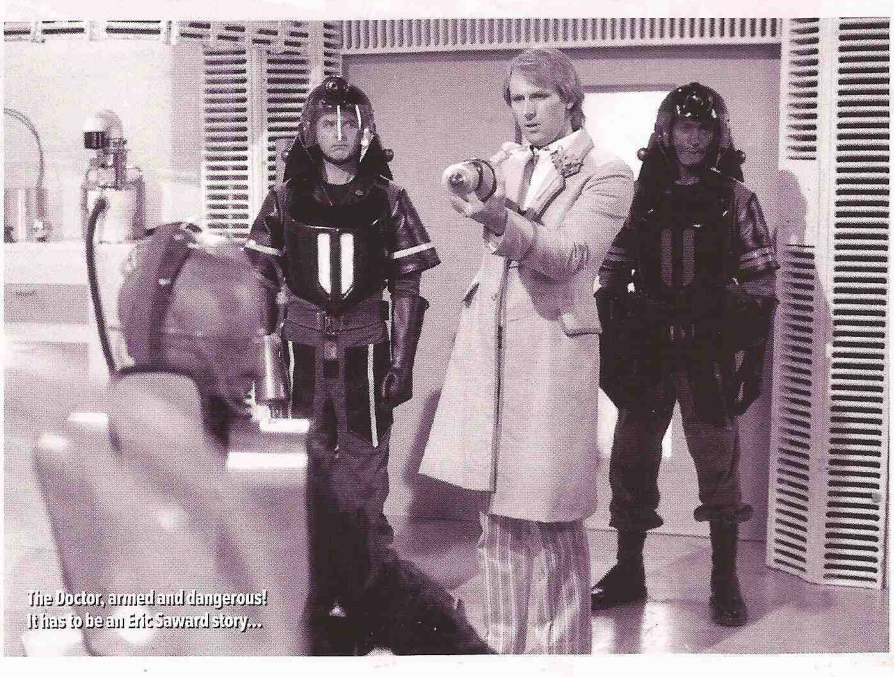
● "In your own way, you are a not ambitious man. Like me, you are a renegade," Davros tells the Doctor in a short exchange snipped from this scene.

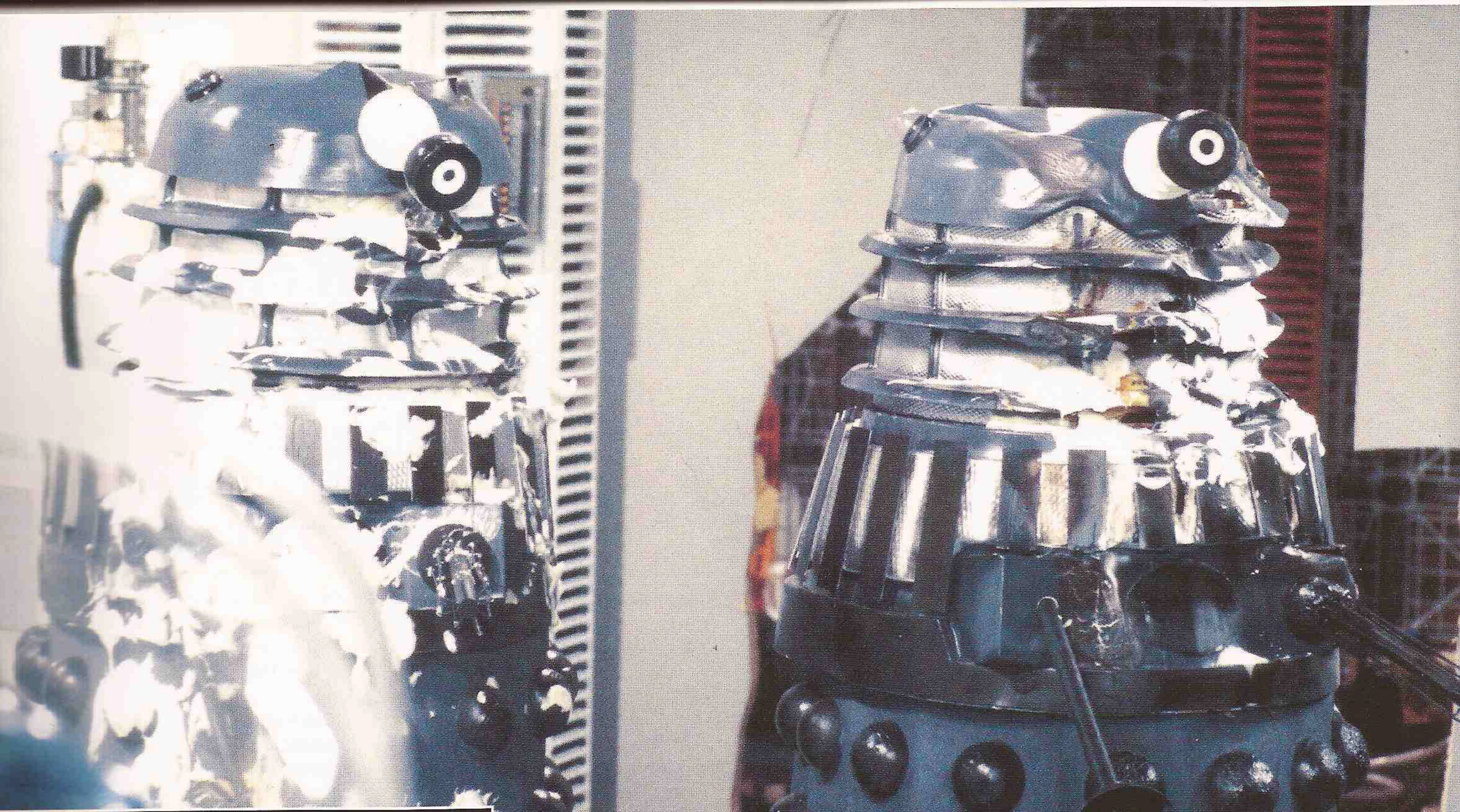
The TARDIS dematerialises, taking Tegan and Turlough down the time corridor.

● A moment where Tegan and Turlough watch Davros' Daleks trying to breach the TARDIS doors over the scanner was lost from the top of this scene: "Don't look so worried," Tegan tells Turlough. "Others have tried to break in before..." (A reference to the Cybermen's efforts to blow their way into the ship in *The Five Doctors*, perhaps?)

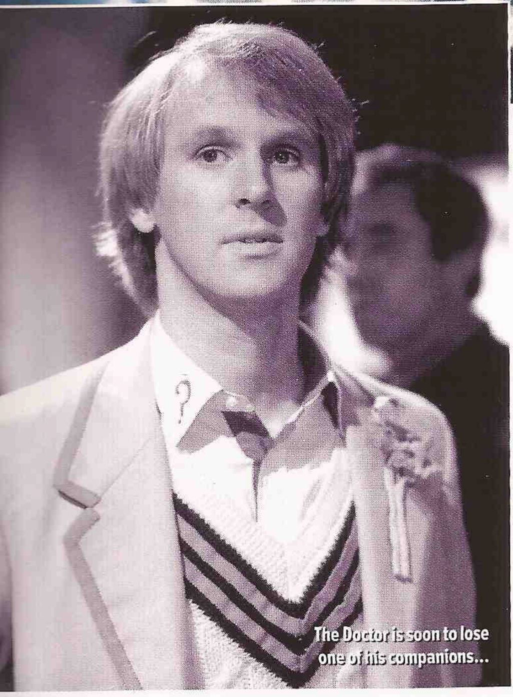
Outside the lab, Stien briefly misidentifies Lytton's troopers as allies, causing Mercer's death. Distracted, the Doctor rushes to help; Davros seals himself in the lab. The wounded Stien exits, telling the Doctor not to follow him. The Supreme Dalek tells Lytton that Davros' Daleks have traversed the time corridor in pursuit of the TARDIS, and orders him to follow them.

The TARDIS materialises in the warehouse, where Tegan leads Turlough to the cylinders of the Movellan virus. Davros' Daleks exit the time corridor and exterminate the bomb squad duplicates. Lytton and his troopers, in turn, engage Davros' Daleks. But the Supreme Dalek sends *another* squad of Daleks after Lytton, to wipe out any survivors of the battle. Lytton plays possum while the Supreme's Daleks slaughter his men. The two Dalek factions are fighting when the Doctor exits the time


The Doctor, armed and dangerous! It has to be an Eric Saward story...



Life-size Dalek toothpaste dispensers were one of the sillier merchandising ideas of the 80s.



The Doctor is soon to lose one of his companions...

corridor. Lytton takes a shot at the Doctor as he heads for the TARDIS, but misses.

- Does Lytton know he's shooting at the infamous Doctor? This is the closest he and the Doctor have come to meeting, which makes one wonder why the Doctor has cause to so rue his 'misjudgement' of Lytton after his death in *Attack of the Cybermen* (1985): first impressions count, they say, and the only time he and the Doctor stood in the same room, Lytton tries to kill him!

His escape hatch ready, Davros releases the virus into his lab. Two Daleks who arrive to exterminate him fall victim to it, white foam spurting from their casings.

- A rather lovely camera shot of Davros circling the two dead Daleks, deleted from the broadcast version, can be seen on the *Resurrection* DVD.

In the TARDIS, the Doctor opens the cylinder retrieved by Tegan and Turlough – and carries it into the warehouse. Daleks on both sides soon fall prey to the virus. Davros makes for his escape hatch – but he, too, is susceptible to the virus. "I am not a Dalek! I cannot die!" he shrieks as jets of foam erupt from his chair...

- Terry Nation refused to permit Eric Saward to kill Davros off, as was the writer's original intention.
- No explanation is given for how Davros survives his being infected by the Movellan virus – not in his next televised appearance, in *Revelation of the Daleks* (1985); nor in *Davros* (2003), the Big Finish audio adventure that slots in between the two.

With the last of the Daleks in the warehouse dead, the Supreme appears on the TARDIS scanner, telling the Doctor that Dalek duplicates are already working within Earth governments.

- The Supreme appears against a pure white backing – as opposed to being backed by the reddish tinge of the cruiser bridge set – because the TARDIS sequences were recorded alongside the Space Station scenes in the first studio block at TV Centre between Wednesday 21 and Friday 23 September 1983; with the remaining scenes at the warehouse and the Dalek ship not being taped for another two weeks, between Wednesday 5 and Friday 5 October.

Meanwhile, Stien has made his way to the primed self-destruct chamber. Daleks arrive and fire upon Stien, whose last deed is to activate the self-destruct. The space station explodes. Back in his police uniform, Lytton heads off into London, flanked by his two bogus constables.

- The three fake coppers exit into Curlew Street.
- In the warehouse, Lytton killed his one surviving trooper, presumably following the Supreme Dalek's logic that no-one should live to tell the tale. So what's so special about Lytton's constables? Logically, they'd be Dalek duplicates, copies of authority figures guarding the virus as per the Supreme's plan. Shouldn't they try to kill him, as the Supreme instructed (and then shoot each other in a suicide pact, perhaps?).
- Both Lytton and his tame policemen return in *Attack of the Cybermen*, in which we learn that the mercenary 'Gustave' Lytton hails from Riften Five, a satellite of Vita Fifteen in star system 690 – which is rather more than we learn of his origins in *Resurrection*! Saward's *Attack of the Cybermen* novelisation (Target Books/ WH Allen & Co plc, 1989) goes further, naming star sytem 690 'Tempest Dine' and revealing that Riften Five is inhabited by "a race of warriors called Charnels, who fight only for money". Here, Lytton's policemen are described as 'bodyguards'.

The Doctor assures his companions that the duplicates are unstable – their conditioning will break down over time, as with Stien. Tegan announces that she wants to leave the TARDIS team: "A lot of good people have died today. I'm sick of it." Teary-eyed, she shakes hands with the Doctor and Turlough... and exits the warehouse.

- It was planned to show Tegan blundering into a dead Dalek as she tries to leave, and flinching – but the moment went unrecorded.

Shaken, the Doctor vows to mend his ways. The TARDIS dematerialises – just as Tegan comes running back, apparently having changed her mind. "Brave heart, Tegan," she murmurs. "Doctor, I will miss you..."

- Tegan's departure was shoehorned by Saward into the scripts he'd originally written as *The Return*. And it shows – Tegan is kept largely distanced from the action throughout (indeed, she spends most of the middle section in a literal daze!), suggesting that Saward amended his original scripts very little: would Tegan have had such an insubstantial role if the story had been intended to mark her departure? Scripts for *The Return* are not known to have survived, but it's intriguing to note that *Warriors of the Deep*, just one story away in the intended running order, begins with the Doctor remarking to Turlough, apropos of not very much, "You've changed your mind about going home." One interpretation is that this is intended to clear away the boy's stated desire at the conclusion of *Enlightenment* (1983)... but could it be that Turlough was supposed to have been the one expressing his disgust at the death count in the warehouse-turned-charnelhouse, rather than Tegan – and that the *Warriors* line is the ghost of a path not taken? DWM

»FURTHER INFO

VIDEO

COMPANY BBC Video
YEAR 1993
CAT NO BBCV 5143
AVAILABILITY Deleted. Also available as part of *Doctor Who: The Davros Collection*, WH Smith exclusive boxed set (2001); also deleted

DVD

COMPANY 2entertain
YEAR 2002
CAT NO BBCDVD 1100
AVAILABILITY Out now. Also available as part of *Doctor Who: The Davros Collection* boxed set (2007, cat no BBCDVD 2508)

So long, Farewell...

Oh no! Maria and her dad have packed up and left Bannerman Road for a new life in America! David Bailey was on set to witness the Jacksons' departure from *The Sarah Jane Adventures*...

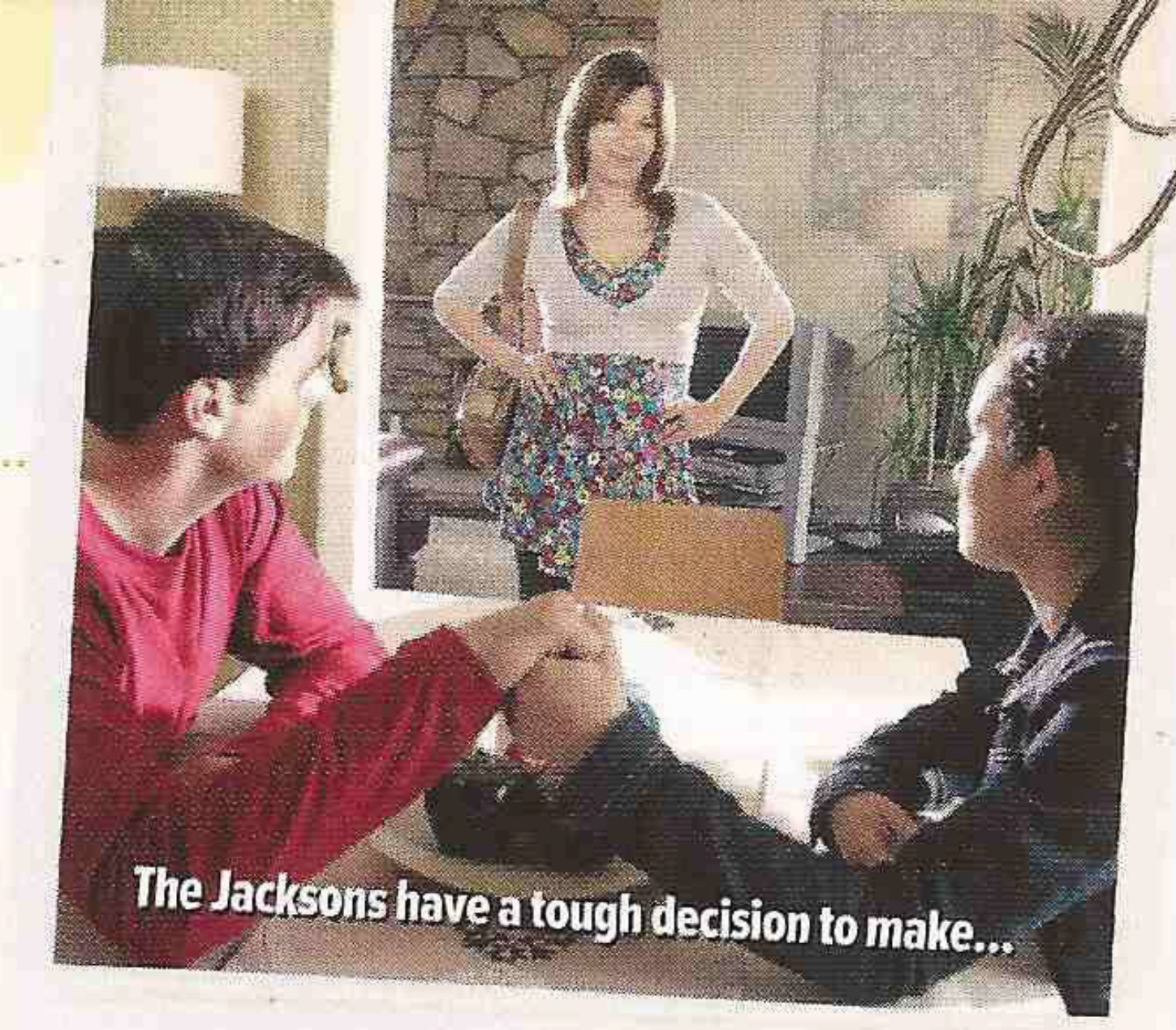
Sunday 15 June 2008. Like much of the summer of this year, it's a grey and rainy morning as **DWM** arrives at the studios at Upper Boat – Wales' answer to Hollywood. Maybe the weather isn't showing the *Doctor Who* studios off to their best advantage – after all, drizzle never did anything any favours. But once we're inside, it's a bright, blue-skied day, the sunny Bannerman Road, Ealing, visible through the windows of the Jacksons' kitchen.

Hang on... Have we been duped? In the first series of *The Sarah Jane Adventures*, we could have sworn that the inside of the Jacksons' house was a real place – but now it's in a studio? It turns out we weren't wrong: for Series Two, the real house has been recreated on set in astonishing detail. Carpets, rugs, perfect paintwork and artfully worn-in furniture are all intact; there are lots of celeb mags scattered over the coffee table, and a copy of Katie 'Jordan' Price's masterpiece, the novel *Angel*, lying on the floor. (Where, let's be honest, it belongs.)

Before too long, all these trappings of the Jacksons' home life will be packed away. Alan Jackson (Joseph Millson) has been offered a job in the US, and he and his daughter Maria (Yasmin Paige) will soon be off, leaving Maria's mum Chrissie (Juliet Cowan) behind. There's a slightly sad atmosphere hanging over the set – probably not helped by the weather and the 'Sundayness' outside. Today, Yasmin, Joe and Juliet are filming some of their final scenes as these characters. The mood is not quite sombre – the studio is warm and welcoming, and the cast and crew are friendly and constantly joking as they go about their work – but everyone here today is aware that one chapter in the success story of *The Sarah Jane Adventures* is drawing to a close.

By now, you will have seen the departure of Maria and Alan in the first story of the current series of *The Sarah Jane Adventures*, *The Last Sontaran*. **DWM** gets a very strange introduction to the plot of that story, when we see Juliet hobbling on to the set set. She's only wearing one perilously high stiletto shoe...

Juliet takes her position in front of the cameras: a rather undignified sprawl on the kitchen floor. While she's made up and her hair carefully rearranged (along with her cleavage; this is a kids' show, after all), Yasmin and Joe – holding the other, fateful shoe – kneel next to her. As the cameras roll, we watch on the monitors as Chrissie slowly wakes from unconsciousness to confront the rest of the family about their move to the States. It's clear she's not happy to be saying goodbye to her daughter, but she knows it's for the best – and anyway, she's got Ivan to look after her.


The Jacksons have a tough decision to make...

Poor, oblivious Chrissie. Through all Maria's adventures, she's not once cottoned on to the fact that her daughter and 'Calamity Jane' over the road dedicate their lives to protecting the world from alien invasion. And now, as the Jacksons move on, it looks like she'll be stuck in the dark forever...

"Ah, well," squirms Joe, as **DWM** catches him and Juliet for a chat between takes. "That might not be quite right..."

Juliet grins. "Oh, I find out. And they think I've forgotten it – but I haven't. Because I'm not stupid!"

Conspiratorially, Juliet leans in to **DWM**'s microphone... "I defeat an alien with my six-inch heels," she whispers. By now, you'll know that it was Chrissie's quick thinking that ensured the downfall of Commander Kaagh in *The Last Sontaran*, jabbing her stiletto right up his probic vent.

"That's the most important thing that happens in the story," Joe says.

"I think so."

"Before that, some other stuff happens, but the shoes are essentially what it's all about. Oh, and Alan gets a job in America," Joe adds, remembering another minor detail of the story. "So, that's why they're having to move. There's one final fling of an adventure, then Chrissie and I go off in her fast car. We thought we were a bit like *Hart to Hart*."

"Yes, we were," sighs Juliet. "There's a real 'will they/won't they?' cliffhanger, which – when we get our own spin-off show, which we've been promised – will probably be resolved."

DWM puts it to Joe that, if this weren't an obvious fib, five minutes of this new series would pass before 'Mr Hart' throttled his missus. 'When they met, it was murder,' indeed...

He fesses up. "Well, she doesn't come with us. She makes an honest man of her fella, Ivan, at the end of the story. But we still don't get to meet Ivan – I thought we might get to meet him."

The Sarah Jane Adventures isn't just a family drama, of course. Maria's not just leaving her mum, her friends and her school, she's also saying goodbye to Sarah Jane and a whole world of fantastic adventures. That's got to be a tough call for her to make.

"Definitely," Yasmin agrees. "It is hard for her, but I think she wants to do what's best for her dad. I think she's not going to leave it all behind, though, because Sarah Jane has convinced her that she's found something special. So, I don't think Maria will ever let it go. She's not that type of person anyway. She'll find her own way of still being a part of it in America."

It was Yasmin herself that prompted this shake-up in the cast, having decided to put her studies first. "It is tough, but I made the decision because of my exams," she says. "I'm 16, I just left school. It was filming during the exams [the series, like most TV, was filmed out of sequence], and they couldn't really find a way round it, and I just thought it would be best. I'm going to miss everybody, but I left on a good note, and I'm really happy."

This bittersweet emotion is what's colouring the atmosphere here today. But, for director Joss Agnew, it brings some unexpected benefits.

"These are emotional scenes, especially for Yasmin," he says. "It's interesting that in real life she's leaving the show, and obviously she sees things exactly like Maria does. But I'd say that's quite an advantage: you use that emotion and bring it into the scene, and it can really sparkle."

This is Joss' first work on *The Sarah Jane Adventures*, and he's relishing it.

"I love it," he says. "It's a great challenge. It's nice to have that responsibility. You feel the weight of it, making sure that character is seen off properly."

"I was so gutted about leaving the show," Joe says, "but when I read the script, I thought, 'Ah, that's lovely.' We've got some really nice stuff, and we love acting together."

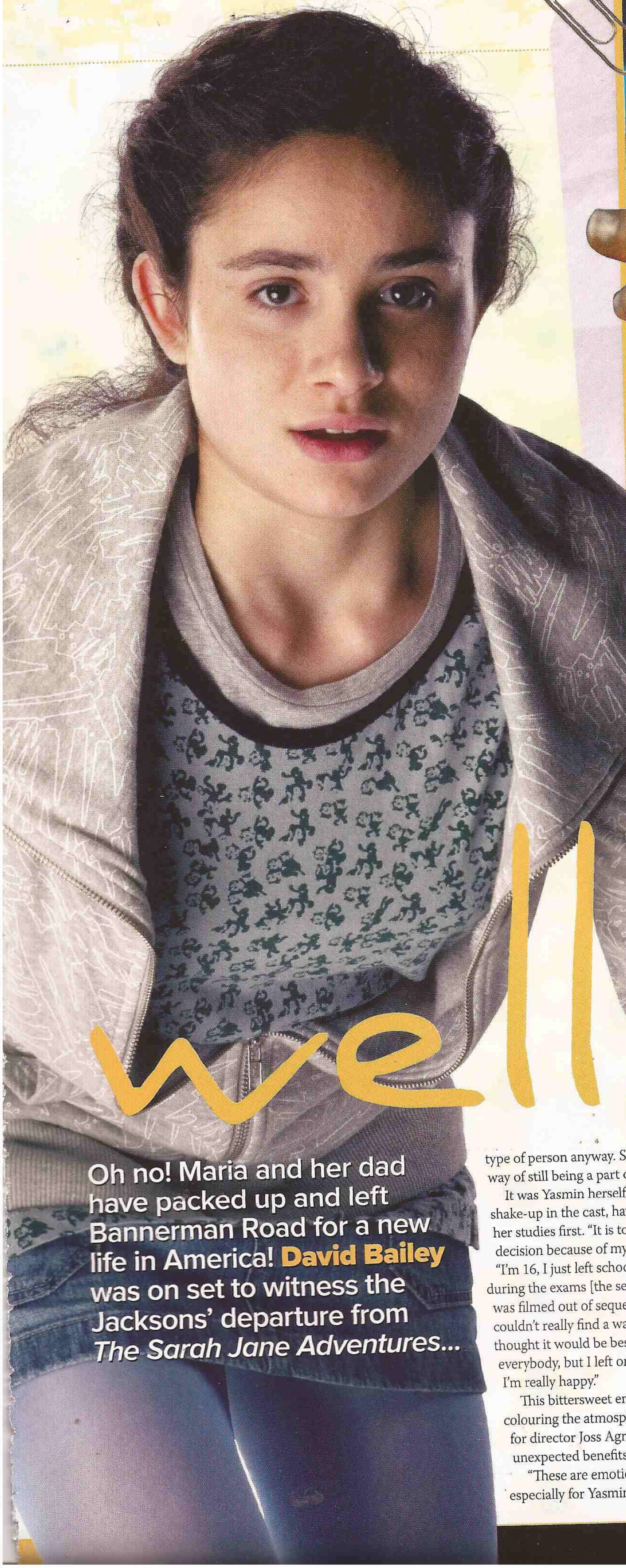
"We have so much fun together," Juliet agrees.

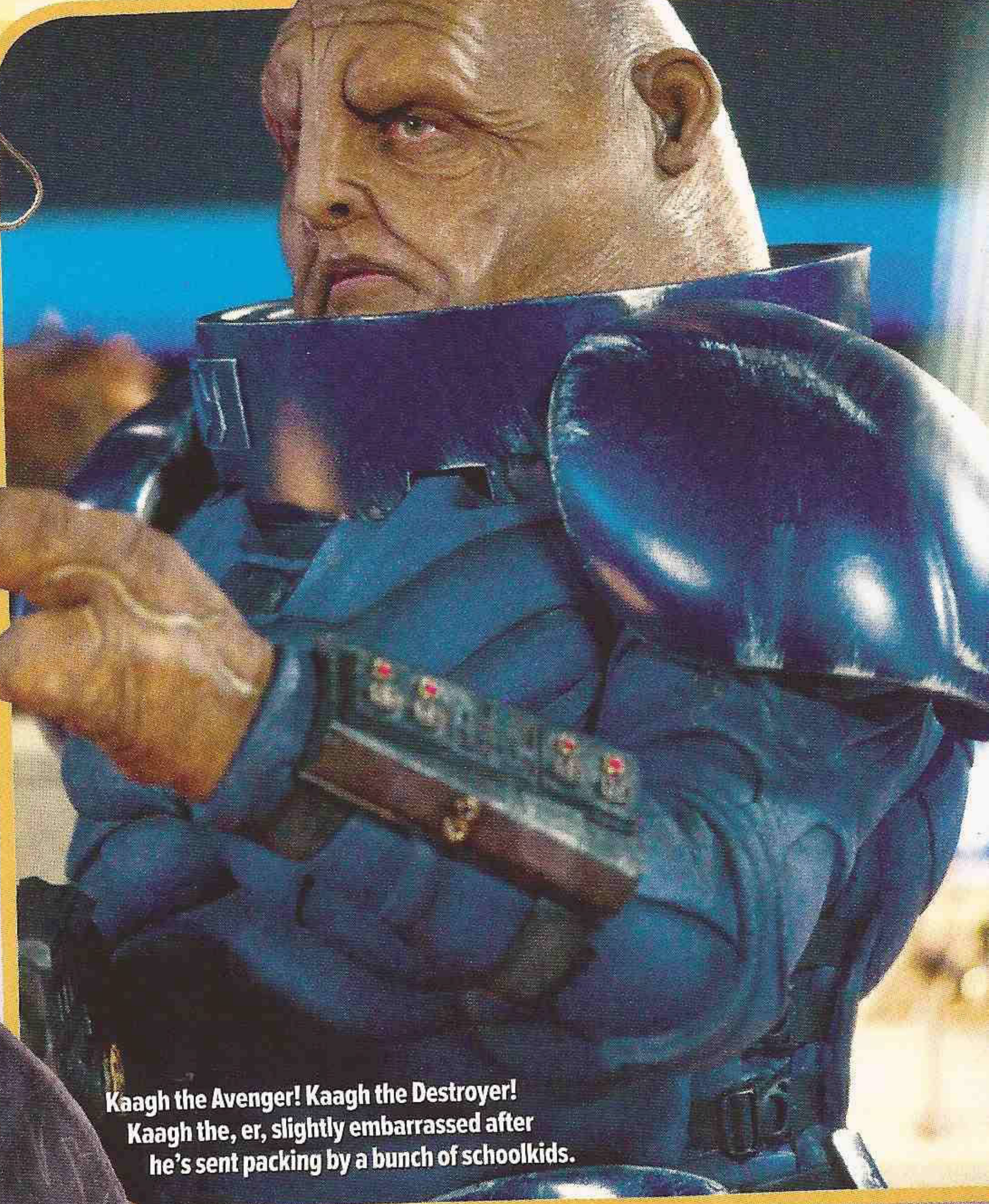
The Last Sontaran sees the return of the bullet-headed shorties – or one of them, at least – last seen in the *Doctor Who* two-parter *The Sontaran Stratagem*/*The Poison Sky*.

For Joss, it was important that, despite their somewhat diminished numbers, we saw something new from these age-old adversaries.

"We've got one Sontaran," he says "So, we decided to make sure he had some additional surprises that we haven't seen in *Doctor Who* – new little toys. We changed the gun, and a few other things: the costume, the pod, things like that.

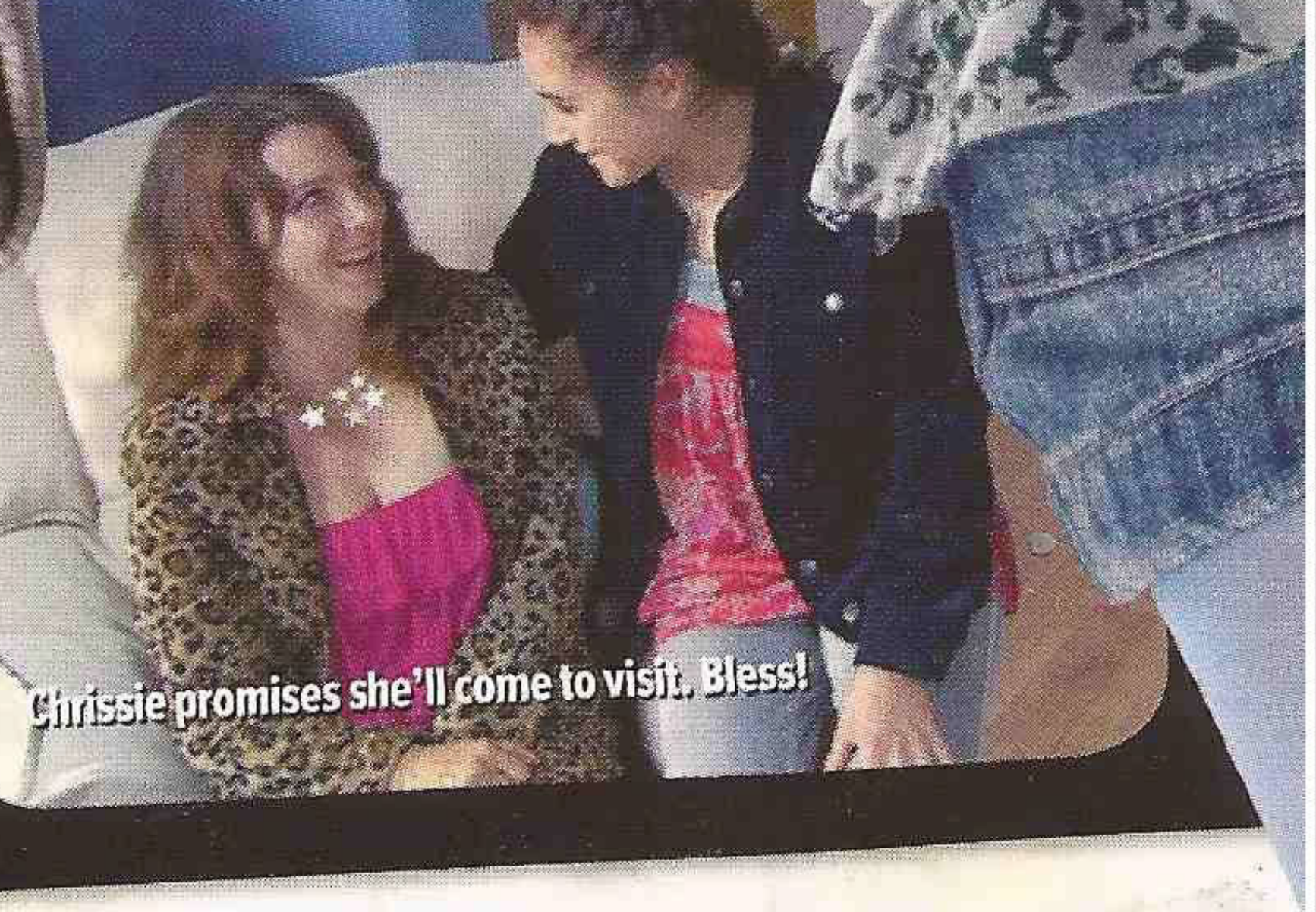
"The idea in *Doctor Who* was that they're the Tenth Sontaran Battle Fleet, and they're immaculate because they haven't been through a war yet – when we last saw them, they were just about to go to war. We've only got one to play with, whereas *Doctor Who* had two main ones and dozens of troops. So, we wanted to make our Sontaran really distinctive. He's got this scar on his face, one on his hand, and he's got a chunk out of one ear, just to make him look a bit more evil – and to distinguish him, because they're all clones. That was [writer] Phil Ford's idea in the script – to give him a scar and stuff – so, we wanted to put his costume through the wars, too, that's why he's all battered up."




Kaagh the Avenger! Kaagh the Destroyer! Kaagh the, er, slightly embarrassed after he's sent packing by a bunch of schoolkids.

Chrissie is none the wiser about what's happened. Or is she?

Alan Jackson is off to the States. Boo!


Chrissie promises she'll come to visit. Bless!

It's clear that Joss is having a whale of a time on the *Sarah Jane* set. Although it's his first time behind the camera on the show – he's a veteran of kids' TV, having directed *Young Dracula* and *The Story of Tracy Beaker*. But to him, working in children's television is no different to working in any other field.

"I've a really simple approach to directing kids' shows – and that is, don't ever, for one second, think it's a kids' show. That's it."

So, it's a matter of not patronising your audience?

"Why on earth would you want to?" he says. "When I was younger, I always thought it was weird when adults changed the way they spoke to you, just because you were a kid. It's the same with drama: why should we be making a drama that's cheaper in its look, or in the way we move the camera, or the way we tell the story, to any other movie or TV show that children are watching? You shouldn't. There should be no difference."

Joss is effusive about the operation in Cardiff, impressed at how seriously everyone takes the show, and how much hard work they put in ("These are absolutely brilliant technicians to work with," he says. "Well, they're artists, really."), and he's honoured to be involved in the worlds of *Doctor Who*.

"I'm working in one of the best franchises we've got in our TV history," he says, "let alone what's just on TV now. It's cool. Really cool."

Joss isn't the only one delighted to be able to work on *The Sarah Jane Adventures*.

"I think what Russell and everyone's got right on this," says Joe, "is they've managed, without sounding kind of puke-worthy, to make it useful television for kids as well as just entertainment."

Juliet agrees. "They've kind of mingled the ordinary and the extraordinary in a really seamless, enjoyable way. It's sort of human and alien at the same time."

And Joe thinks there's something particularly special about *The Sarah Jane Adventures'* appeal to children. "Kids love *Doctor Who*," he says, "and they love *Torchwood* – even the ones that aren't supposed to be watching it! But those shows are much harder for kids to identify with, because unless they're going to get taken up as Doctor Who's assistant, it's not going to happen to them. But *The Sarah Jane Adventurers* is very well crafted, so that it feels like, 'Well, maybe tomorrow, that'll happen to me...'"

"And what that difference does," Juliet adds, "is it stops it being a kind of watered-down version of *Doctor Who*. It makes it a different animal: it's more about relationships, it's more about living within all the different families, and made-up families, alien families. This series kind of stays there: the characters don't travel in the same way that the Doctor does, they have a base and a home, and they have to deal with their experiences within that. That difference means it's not a kind of 'baby version' of the other shows."

> "I've got a simple approach to directing kids' shows. Don't treat them as kids' shows. That's it!"

The team has broken for lunch. Juliet's own children have arrived on set for a good old nose around. Once they've finished chowing down on Sunday lunch at the catering van, anyway. "They're most excited about the Yorkshire puds!" she laughs. While the actors relax outside, the crew set up the next scene: we're back in the Jacksons' kitchen, but this is a scene from much earlier in the story, where Alan receives the letter offering him a job in America.

As Joe and Yasmin return to the set, there's some argument about which crewmember will stand in for the postman vaguely visible through the Jacksons' frosted-glass front door. Once again, we're surprised at the realism of the set: there's a hanging backdrop behind the door, a perfect picture of the other side of Bannerman Road, and it really does look like a sunny, summer morning as Maria collects the envelope from the letterbox.

She takes it to her father in the kitchen, who opens it and stares in speechless disbelief at the letter.

"Dad? What does it say?"

There is a long pause before Alan replies, his voice an awestruck whisper. "I have been specially selected to receive one of over 3000 gifts..."

As they continue to film more takes, the contents of that letter grow steadily more bizarre:

"Oh, my God. I'm a hermaphrodite."

"I've got three balls." ▸

One last adventure for Maria – as the team discovers something very dangerous in the woods...

Secrets and Temptation!

DWM quizzes *SJA* writer **Gareth Roberts** on his upcoming episodes...

Hello Gareth. How did it feel to see the first series – and your stories – so warmly received?

"I was chuffed – but then I knew deep in my bones that we had made something special, across the entire first series. I was especially pleased with *Whatever Happened to Sarah Jane?* because it gave me a chance to show the other side of me. In a way I made a rod for my own back in the 90s when I wrote *Doctor Who* books that were lighter in tone than any others, and people often see me as 'the funny one'. I'm as fond of writing dark psychological stuff and horror as the next fanboy, but I just didn't want to do what everybody else was doing. I wrote soaps for years, megatons of tragedy and trauma, I can do that too!"

When did you hear you were in line for the second series?

"I don't think Phil Ford or I were ever out of line."

How much freedom did you have when you were coming up with story ideas?

"We had a couple of days with Russell and Julie coming up with general themes and overall decisions; creating and fleshing out the Chandras, for example. I wanted to do something about horoscopes and astrology in my first story, then we all pitched in to strengthen it up – and that's how we worked on everybody's ideas at the start, as a team. Russell briefed me on the second story by text – Sarah Jane meets her mum and dad – and I couldn't resist that."

Nail your colours to the mast: which series do you prefer writing for, *Doctor Who* or *The Sarah Jane Adventures*?

"Writing is never easy – if it is, you're doing something wrong – but *Doctor Who* is harder than *The Sarah Jane Adventures*, harder than almost anything else, I reckon. *Doctor Who* smacks its gauntlet down at your feet every single time. You can be more intense and serious in *Sarah Jane*, because children are more serious and intense than adults. Adults need their science-fiction pill sweetened a lot more, children will roll with things being large and important and terrifying because that's how the world seems to them anyway. People think Douglas Adams was joking when he said *Doctor Who* had to be serious enough for the kids and funny enough for the adults, but he was absolutely right."

What can you tell us about your stories for Series Two?

"*Secrets of the Stars* [Episodes 5 and 6] is a character piece, based around the astrologer Trueman as played by Russ Abbott. It didn't start out that way, but the story revolves around him – literally, as you'll see. I loved the notion of an ageing failure who suddenly becomes the king of the world. And Russ Abbott is just brilliant. *The Temptation of Sarah Jane Smith* [Episodes 9 and 10] is more of a piece with [Series One's] *Whatever Happened to Sarah Jane?*. Not quite a sequel, but there are returning elements. It pushes Sarah Jane and Luke as characters to their absolute emotional limit. But more I will not say."

Which single thing from your stories are you most looking forward to people seeing?

"The Chandras! When I heard that we had to lose the Jacksons I was heartbroken. But Phil's very cleverly taken the real-life gutting we all felt and infused it into the series. Life moves on, and the Chandras are three great characters played by three great actors."

***The Sarah Jane Adventures* is unique on British TV at the moment, a kind of intelligent, scary, impeccably made kids' show that harks back to the classics us grown-ups remember from our childhood. Do you think there should there be more kids' TV like it? Or is its uniqueness part of its charm?**

"No, there should be more shows like ours. Teenagers are now being factored out as viewers of children's TV – they're more than adequately catered for elsewhere – and I think that should free things up a lot more. I think too much love and fancying has crept into kids TV drama. When you're six, you just aren't interested in that. But the idea that you go to school like everybody else and then have a secret life with aliens, computers, *etc* – that will never, *never* fail to resonate with children. As always, it's a question of money. Children's TV should be absolutely ring-fenced from the market. I wouldn't care a jot if Tesco took over BBC News, but if children's programming is not protected it will disappear, and that is wrong."

Is it wrong for men in their thirties and forties to love a kids' show so much?

"Of course not! I'd be slightly worried if we were picking up too many adult viewers as a percentage, but we aren't. Yes, *SJA* is primarily for children, but like all the best children's stories it should work for everybody."

If there is to be a Series Three, will you be back?

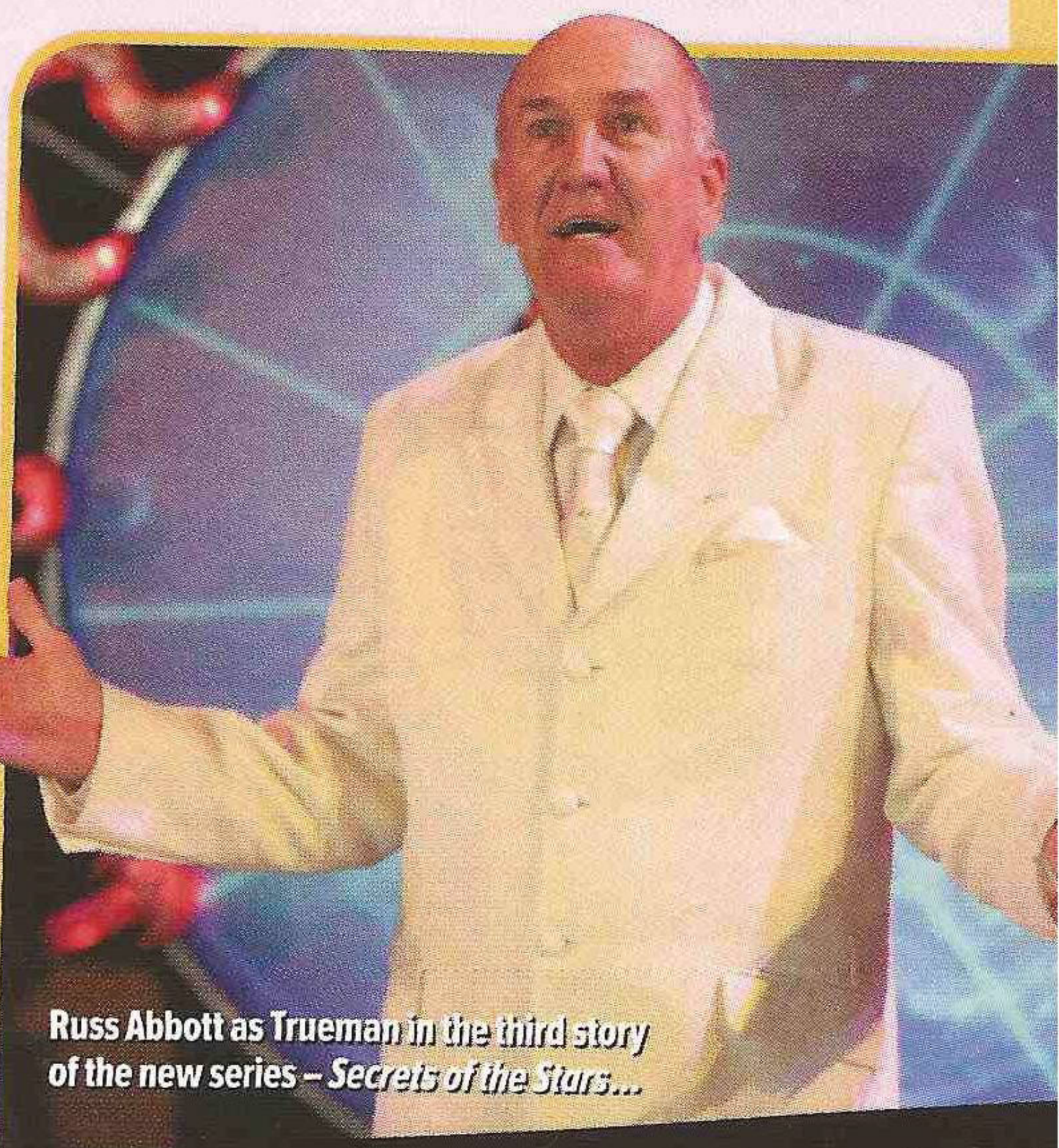
"Try and stop me!"

And what about your script for the next *Doctor Who* Special? How's that going?

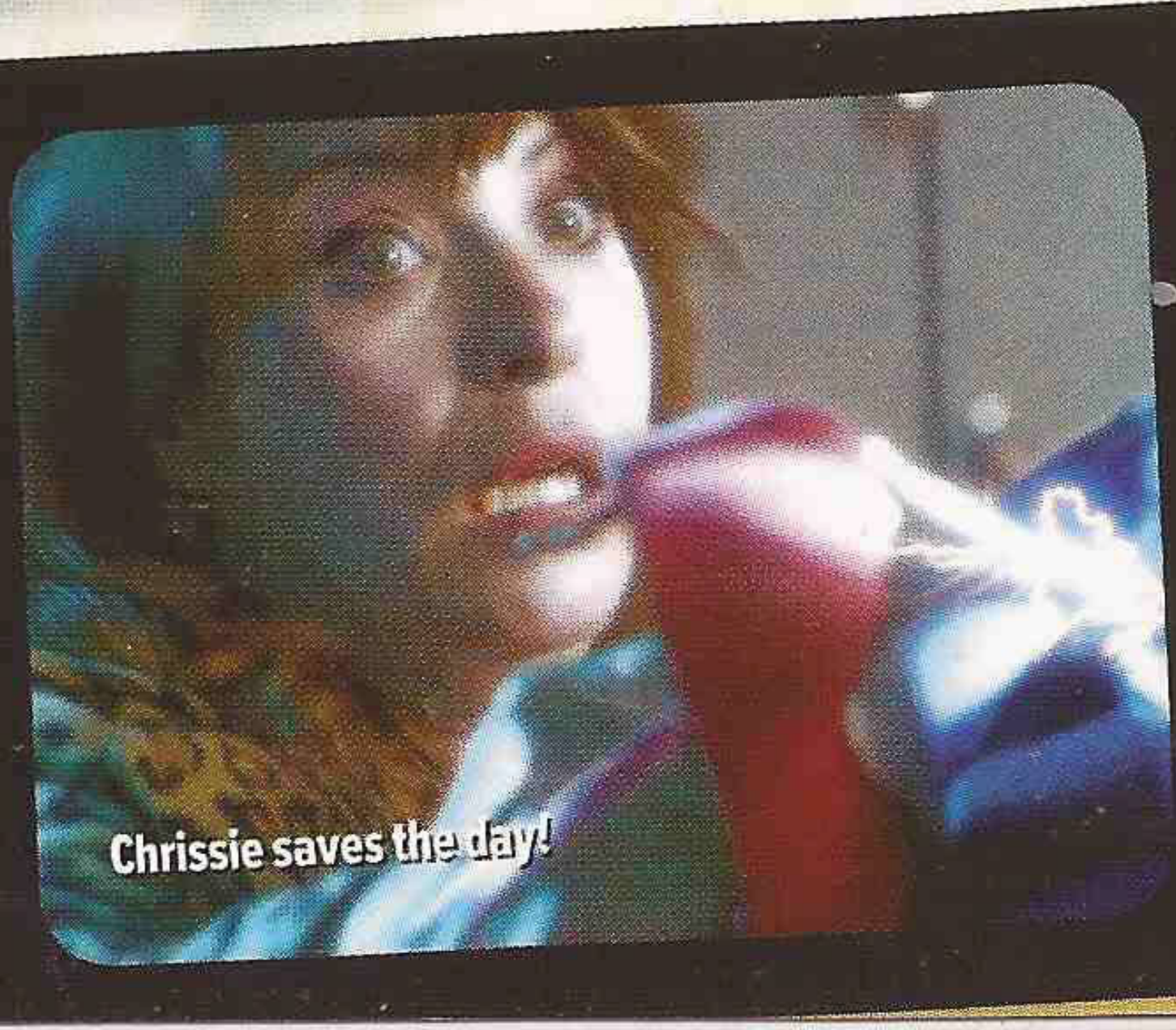
"It's going very well, thank you, next question! Far too early to give anything away. Oh, except that every last word you read on the internet and the tabloids is true, of course, and the Rani will soon be locked in battle with Paul McGann and his sassy android assistant. Not really."

Does it feel special to be writing a Special?

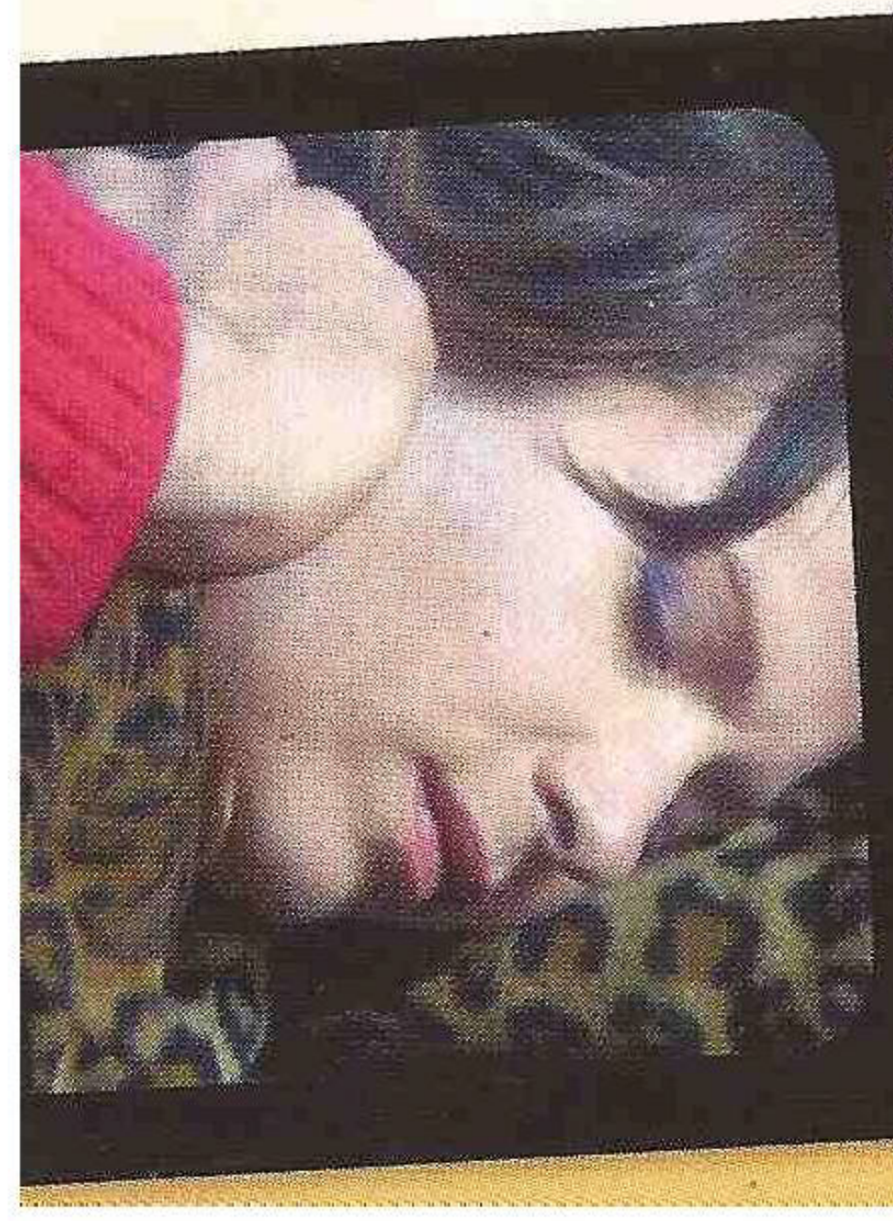
"Of course! Writing a 60-minute *Doctor Who* script is a whole new world. But I am not going to say anything interesting, it's months away – you've got Christmas yet...!"



Russ Abbott as Trueman in the third story of the new series – *Secrets of the Stars*...

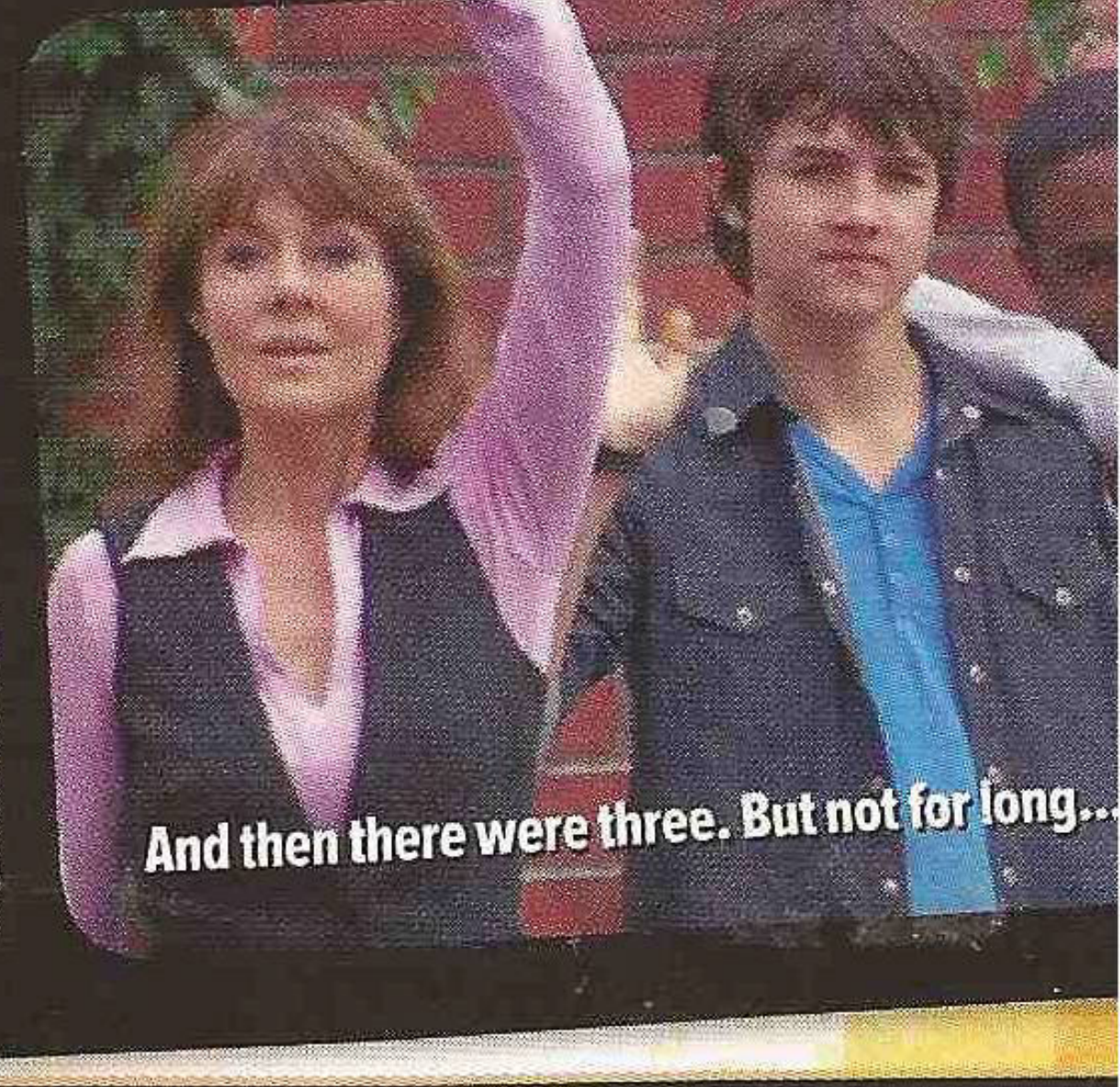


Chrissie saves the day!



Hugs all round as Maria and Alan leave Bannerman Road.

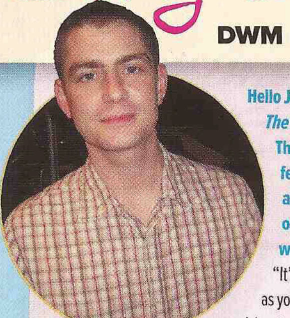
Off to America...



And then there were three. But not for long...

Going Berserk!

DWM quizzes *SJA* writer **Joseph Lidster** on his new story...



Hello Joe. So, from *Torchwood* to *The Sarah Jane Adventures*. That's quite a leap! How did it feel to go from writing a script about coping with the horrors of modern life (and unlife) to writing something for kids?

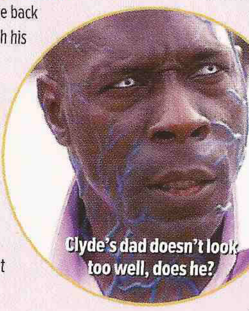
"It's actually not as big a leap as you'd think. *The Sarah Jane Adventures* might be a CBBC programme but I didn't worry too much about making it for 'kids'. You have to watch the language obviously, and it can't be too terrifying, but it's still dramatic and emotional and scary. In fact, there are a few similarities between my stories, in that both focus on the character who's a bit of an outsider in the group – Owen and Clyde are both jokers, both keep their emotions bottled up. The only note I think we got from CBBC was 'careful with the scary teeth!'"

Now, your story makes up Episodes 7 and 8 of the new series – *The Mark of the Berserker*. When, and how, were you approached to write for *The Sarah Jane Adventures*?

"I was called into a meeting with the producers and Phil Ford [the lead writer] and they asked me if I'd like to write for the series. They already knew what story they wanted me to tell: 'Clyde's dad comes back and they go on a road trip!' Which was very exciting but also a bit scary because you're immediately thinking, 'A character-based road trip? In *The Sarah Jane Adventures*?' I was really thrilled to be asked."

Did you have lots of freedom in developing the story?

"I was told that they wanted Clyde's dad to come back and for the story to be about his relationship with his son. I was also told that it had to be the 'Sarah Jane-lite' story. That was a bit tricky because, obviously, Gareth did it so well with *Whatever Happened to Sarah Jane?*, so it was about trying to find a different way of doing it. Mine is much simpler: she basically goes off and has her own adventure and in many ways the story is about what happens when Sarah's not around, and how things can go wrong. They don't even have Mr Smith to help them this time!"



Clyde's dad doesn't look too well, does he?

Have you seen any of the finished product?

"Yeah, I've seen a rough edit and I'm really happy with it. The cast are just amazing. I saw some of the filming, so I knew that Gary [Beadle] and Jocelyn [Jee Esien] were fantastic, but it's only when you see it all put together that you see just how brilliant they are. Joss [Agnew], the director, has done such an astonishing job. It looks like a film and he's got such strong performances from the cast. So yes, I'm happy because it makes my script look good."

What can you tell us about the story?

"The story is about the return of Clyde's dad, Paul. If you remember, in Series One it's revealed that Clyde's dad ran off with his wife's sister! So, his return to the family home isn't exactly welcomed. Basically, though, he's not a bad person, he's just weak. The story is about Clyde revealing the 'Sarah Jane Smith world' to Paul and how Paul reacts to it. Oh, and there's a couple of surprises in the second episode!"

You haven't quite left *Torchwood* behind: you wrote the recent Radio 4 play, *Lost Souls*. Were you worried that the Large Hadron Collider could bring about the end of the world, and therefore ruin the chance that anyone would hear the play?

"Of course not, I already knew that the Torchwood team were there to save the day."

Your writing in the *Doctor Who* world started with Big Finish's audio plays. How did it feel going back to an audio-only medium?

"Because its the medium I've worked most in, I do feel more comfortable writing for audio. Writing for television is still a real learning experience for me but, luckily, with people like Russell, Julie and Phil around me, I'm learning from the best. Actually, writing for radio isn't quite the same as writing for the Big Finish audio CDs because the CDs are bought by fans to be listened to over and over again whereas with the radio play, things had to be spelt out clearly – you needed to assume that the listener could be ironing *etc* – so it's a slightly different way of writing."

Would you do something like that again, if the opportunity arose?

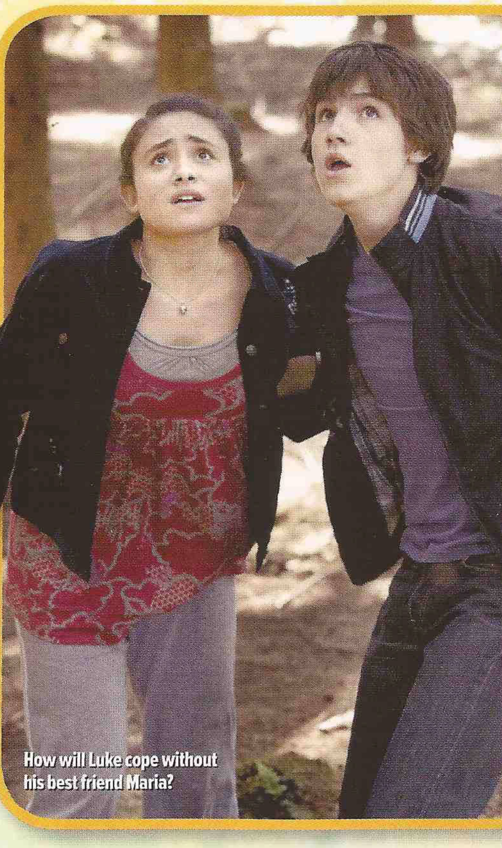
"Oh, definitely. It was a real challenge because there were so many different things that needed to be put into it, but I'm happy with the finished product and it seems to have gone down well. Apparently it's the only Radio 4 show ever to be the most downloaded programme on iPlayer!"

And what's next? Any more work in the *Sarah Jane/Torchwood* playgrounds?

"Not at the moment, no. I've got a *Torchwood* talking book out next year which I've finally finished. I had to put it on hold as I got the TV episode and the radio play, so it's been good to get it finished! Other than that, I'm moving into other areas at the moment. Thanks to Russell, I've got a very good agent, so I'm working on a couple of completely unrelated TV series at the moment, which is very exciting – although I can't help missing the brilliance and madness of *Torchwood* and *Sarah Jane*."

And *Doctor Who*? What if Steven Moffat's were to offer you the chance to write an episode?

"I think I'd be more terrified than anything else! But yeah, obviously if he asked me then I'd jump at the chance. Who wouldn't?"



How will Luke cope without his best friend Maria?

As the cameras are rearranged to film the same scene from a different angle, Joss challenges Yasmin to come up with her own interpretation of the shocking contents of Alan's letter. "But I'm not a comedy genius like Joe!" she cries. ("I've got plenty of dirty answers!" Yasmin's mum guffaws from the sidelines.) Yasmin canvasses opinions from everyone behind the scenes, before finally plumping for a zinger of her own. "No, no. I've got it..."

The actors return to the set, and the cameras are rolling. Maria watches as Alan tears open the envelope, stunned at the news inside.

"What?" she says. "Is it from my biological father?"

The afternoon starts to draw to a close, and thoughts turn to the future. "I don't think Sarah Jane will find an exact replacement for Maria," reckons Yasmin, "and I don't think she'll look for one either. Whoever comes in will just be a different person."

But that 'different person' is already here, of course. As part of the same block of filming, Joss is simultaneously directing another story for the new series. "We're flitting between the two of them," he says, understating the massive coordination involved. This other story features Rani, the new character drafted in to take Maria's place – and her home, as she and her mum and dad move into the Jacksons' house in Bannerman Road.

"Rani's great," Joss says. "She's very strong. That character's got a lot of gumption, just like Maria, which is fantastic – it's nice to see that echoed again. It'll be interesting to see how she deals with the challenges."

But for now, all eyes are on the Jacksons' swan song. Joe reckons the family will have a tough time saying goodbye to Sarah Jane and the mind-blowing world that surrounds her.

"Maria will, certainly," he says. "I think, even though Alan is now in on it all, and he gets a kick out of it, he's terrified every time there's an adventure. Children have no fear, and Maria definitely doesn't seem to have any fear – but every time, Alan is like, 'We are going to die this time...' So, I think he's quite relieved to be leaving it all behind, in a way. But as we'll see, they carry on in America, he and Maria. There's going to be an HBO spin-off!"

There's an awful lot of wishful thinking going on here today!

Juliet has another take on things. "It's not resolved," she says. "I don't think there have been decisions made. I think it kind of feels like they're wandering off down a little pier. It doesn't feel like a resolution."

Joe seems a little surprised by Juliet's dreamy summation. "Really?"

"Not to me it doesn't," she sighs. "It doesn't feel like the end of Chrissie and Alan and Maria. That's how it feels. It might end up that way, but..."

Juliet tails off into silent thoughtfulness, while Joe and Yasmin return to work on their scene. It's sad to be saying goodbye to the captivating talents of Yasmin, Joe and Juliet (thanks to Yasmin, even watching Maria wait for an envelope to be opened is surprisingly gripping), but it's great to know that life – and wild adventures – will continue for the Jacksons, wherever they end up.

"It's really sad," Juliet says, finally. "We've had such a good time, we've just loved it."

"We would have stayed for life," Joe adds. "And we'll always come back if we have the chance."

Series Two of The Sarah Jane Adventures continues on BBC One each Monday afternoon at around 4.35pm, and on the CBBC channel at around 5.15pm.

THE DWM REVIEW

The worlds of *Doctor Who* in review:
» Television » DVDs » Books
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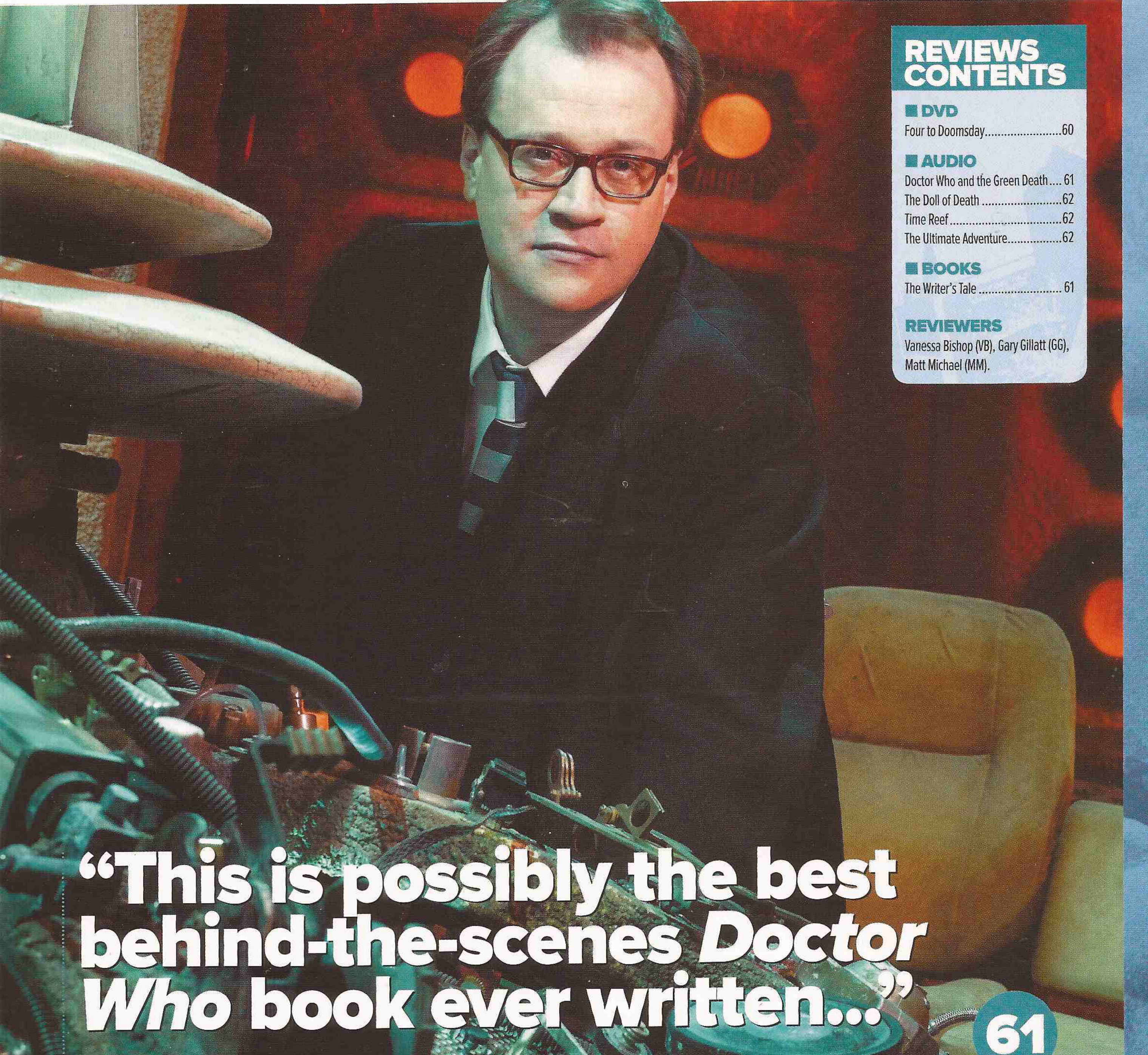

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The Writer's Tale

MAIN PHOTO © DAN GOLDSMITH

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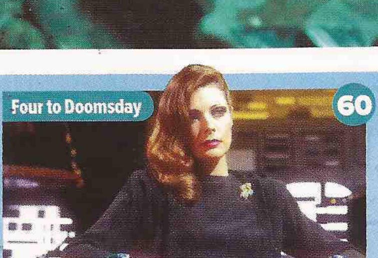

» "... some superb design and effects work..."

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» "... everything that's great about this range is here..."

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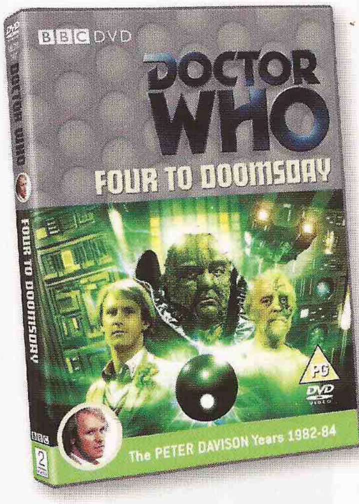
» "... many elements have since cropped up on TV!"

Four to Doomsday



DVD 2entertain
Starring Peter Davison, Janet Fielding, Sarah Sutton, Matthew Waterhouse **Writer** Terence Dudley
Director John Black **RRP** £19.99

THERE'S A PSYCHOLOGICAL response known as Stockholm Syndrome, which identifies the behaviour of a hostage who develops strong feelings of emotional attachment to their kidnapper, no matter how terrible the acts of cruelty perpetrated upon them.

2008 has proved to be The Year of Terence Dudley, with three of his four stories released on DVD. Following the anaemic *Black Orchid* and *K9 and Company* – which at least have brevity on their side – we now have Dudley's *magnum opus*, 1982's *Four to Doomsday*. The fact your reviewer finds so much to enjoy in this serial suggests that sustained proximity to its author has eroded his judgement and softened his heart. Marriage would be on the cards if Dudley hadn't been dead for 10 years.

Turn the colour down on Part One and you could be watching a Hartnell story, as the Doctor and his chorus line of companions pour out of the TARDIS to poke around a spooky spaceship, discuss what various props might be, and greet the opening of a door as if it's the single most thrilling moment of their lives to date. Nyssa delivers the first of a script-full of daft lines with: "On Traken, the interferometer superseded the crystal." My God! Really? From that we can deduce... Oh, nothing at all. The Doctor's reply – "Yes! That's what's interesting" – suggests his fifth incarnation either has a worrying lack of perspective, or is a master of sarcasm.

One hour and eight minutes then pass before the Doctor faces any immediate threat to his life, which must be a record. Until that happy moment, it's all a bit *Come Dine With Me*, as the Doctor and company meet their host – Monarch the urbane Urbankan – and poke around his home, before enjoying a light meal and a spot of postprandial entertainment. (All of Terence Dudley's stories pause for a cold buffet at some stage.)

In fits and starts, we learn that our planet is under threat. Monarch has visited Earth four times, scooping up a gaggle of indigenous peoples and turning them into androids. To help speed the millennia-long journey, he makes them dance for him – a sort of *Earth's Got Talent*. On this visit, however, Monarch is coming for good. That's rather a shame, as we're left to wonder who from 1982 might have been added to his show bill. Would a robot Roxy Music have been playing out eternity? Bucks Fizz? Joe Dolce? "There is a sensitivity in his persona which suggests what in the Flesh Time was called soul." "Ah, shaddup-a your face."

But somehow, despite the dancing and general mooching around, *Four to Doomsday* holds our interest. It's almost 'about' something, as Dudley seems to be musing upon the nature of identity and free will – and in this, we're once again reminded of *Doctor Who*'s earliest years. While you have to unpick some abstruse conversations between Monarch and his Urbankan flunkies, Enlightenment and Persuasion, to get to the subtext, these scenes are lifted by the splendid Stratford Johns, who actually seems to understand the significance of Monarch's every word.

There's some terrible dialogue flying about. While describing the Time Lords, Adric all but reads out *The Doctor Who Programme Guide*, with Rassilon, the Eye of Harmony, twin hearts, self-induced trances and even the TARDIS power room mentioned within the space of a few seconds. Why stop there? Throw in the transduction barriers and an ormolu clock while you're at it. There's also one of the great *Doctor Who* Conversations We Never See, when after Nyssa's first mention of the Master, we cut briefly elsewhere, and then back to Monarch

'Stratford Johns actually seems to understand Monarch's every word...'

POLICE BOX
Willsher

Illustration **BEN WILLSHER**

Monarch (Stratford Johns) is planning to go back in time and meet himself. Er, we think.

saying: "I grieve for you my child, that your father should have met such a fate." Clearly Nyssa has just related the plot of *The Keeper of Traken*, and possibly *Logopolis* and *Castrovalva* too: "And then – oh, you'll never guess – it turned out the Watcher was the Doctor all the time!"

But I digress. Stratford Johns is not only the best thing about this story, he gives one of *Doctor Who*'s most assured guest performances full stop, despite having to peer out through the skin of an unripe avocado. His finest moment comes when Enlightenment alliterates a fawning tribute to him – "Nyssa, as a bioengineer, you, more than most, should marvel at the might of our Monarch" – and Johns gives a little cough, feigning modesty. Sublime.

Also worth the admission is Paul Shelley's droll Persuasion, especially when he nobbles the rebel android Bigon and the Doctor at the end of Part Three: "De-circuit *that*! And kill *him*!" Annie Lambert's Enlightenment is less cool, but there's a great moment in the final episode when the Urbankans take a break from the storyline to watch some men's topless wrestling. Breathy and pouting, Enlightenment's clearly pining for a bit of the old Flesh Time herself. She also gives a divinely camp little wave when she later casts the Doctor into space. You can't fake that sort of class.

Offering some superb design and effects work – the floating Monopticons are particularly impressive – and three entertaining cliffhangers, *Four to Doomsday* has plenty of hooks. But frustratingly, Monarch's plan never quite comes into focus, so it's a struggle to care. First it's invasion, then mining the Earth's resources, then something about an accelerating spaceship and a trip at the speed of light to find himself at the beginning of the Universe. Jesus H Bidmead – what's all that about? In the end, you're left with a feeling that *Four to Doomsday* is either very clever or very dumb. But if it's the former, it's certainly travelling under a very cunning disguise as the latter. More frog than prince.

» DVD Extras

Though light on extras, this DVD still offers plenty of additional entertainment. For this reviewer, the highlight is a 5.1 surround mix of the Peter Howell version of the theme tune – the soundtrack to his childhood. And it's the whole shebang, complete with the octave-climbing 'dum-dum-dum-dum-dum-dum-(there's nine of these, so bear with me)-dum-dum-dum... Ooo-ee-ooo' bit. Goosebumpy stuff.

There's some fascinating footage from the studio floor, covering Peter Davison's first day in harness. Despite his reported misgivings, the star seems instantly at home, flicking switches with Doctorly elan. This material really brings home what a bizarre job acting is – acting in *Doctor Who* more so. At one point, Matthew Waterhouse (Adric) receives direction via the floor manager. "Can you look at my hand and look dejected?" he's told. This doesn't prove much of a challenge for the lad. He appears thoroughly depressed throughout.

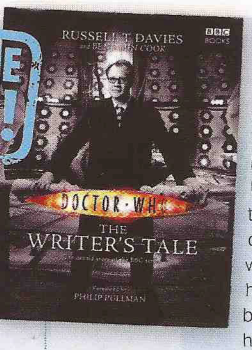
A contemporary item from *Saturday Night at the Mill* sees Davison chatting to Bob Langley, for whom the content of his autocue appears to be a ongoing source of surprise. Before stirring up a chocolate milkshake that looks like the product of a sewage outflow, Davison considers his future with *Doctor Who*, commenting that he's "dreading addressing the *Doctor Who* societies". Hopefully we didn't prove too scary in the end, Peter. Well, perhaps that man with the Anthony Ainley tattoo.

Sadly, Davison is more muted than usual on the commentary, where the quartet of regulars are joined by director John Black. This holds them back from having a good old bitch, and so they talk a lot about how nice the sets look instead. Oddly, the actors seem to play to character here, with Davison taking a confident lead and Sarah Sutton (Nyssa) just being jolly nice about things. Waterhouse (Adric) is suitably bumptious – "There's a stunningly glamorous photo of me in that spacesuit" – and Janet Fielding (Tegan) bemoans her lot. The actress feels she wasn't she wasn't treated with due respect by the BBC while making *Doctor Who*, but you come to suspect she would still be grumbling even if they'd made three seasons of *The Janet Fielding Show* and then appointed her Director-General. **GG**

» The Writer's Tale

PICK OF THE MONTH!

Book BBC Books
Written by Russell T Davies and Benjamin Cook
Foreword by Philip Pullman **RRP** £30.00



THE WRITER'S TALE COVERS A year of email conversations on the writing and production of Series Four of *Doctor Who* between head writer and executive producer Russell T Davies and Benjamin Cook, journalist and regular contributor to **Doctor Who Magazine**. As Davies says, 7.9 million of *Doctor Who*'s audience don't care who writes the series – they just want it to be *good*. But to the fans, this is a huge area of interest. Where does Davies get his ideas from? Who can he rely on to be brutally honest with him? Who'll stop him from going too far? Anyone? No-one? How much does he re-write other writers' work? And what do they think about it?

Davies has been interviewed a hundred times, so the way in which he formulates a script is familiar. It bubbles around in his head for days, weeks, months, with the ideas coming to him in a crazy order. The end first. An exciting action sequence somewhere near the middle. A juicy bit of dialogue two-thirds of the way through. Davies never writes 'treatments' or 'breakdowns', except for Kylie Minogue and *Voyage of the Damned*. She's a big enough star for Davies to make an exception. Everyone else makes do with what they're told. Except that they don't. Davies likes his ideas to exist in the 'maybe'. Discussing them makes them feel too real. It cuts down possibilities. Limits his options.

What is less well-known and perhaps revealed for the first time (Cook's about as close to the production of *Doctor Who* as you can get without being staff, and even he seems surprised by it) is how Davies never feels ready to *start* a script. It all comes pouring out in an email dated 3 April 2007, 2:34am. The panic. The torment. The cold 'black cloud of fear and failure' that keeps him looking at his computer but never touching it. Cook's replies that everyone who writes feels a bit like that. (And he's right. I delayed writing this review for a day or two because I know both of the authors will be reading this issue of **DWM**, and because this is an important book – possibly the best behind-the-scenes *Doctor Who* book ever written – I didn't want to muck it up.) But Davies' inability to start is completely crippling. The email is clearly Davies hoping to break the pattern, to exorcise the demons. It doesn't work. To write well, he has to be in a blind panic – and he hates it.

It's this kind of honesty that makes the book unputdownable. Asked whether you have to be a bastard to succeed in the industry, Davies replies that he thinks he might be, explaining that he's just opted for *The Fires of Pompeii* script over a World War II one that Mark Gatiss has been working on for over a year: 'The thing is' he says, 'I didn't care. And this isn't some stranger, this is Mark! Lovely, brilliant Mark!' Later, he's upfront about how annoyed he is that, to make other scripts work, he's having to rob ideas he was going to use for his own series finale.

Cook has chosen a choice year for his correspondence. From the fun stuff – Kylie, Catherine Tate and the return of Martha and Rose – to the more serious – press leaks, Tone Meetings, Series Five's hiatus and Davies stepping down from the job – all is fascinatingly discussed. This is an essential purchase. **VB**

» Doctor Who and the Green Death

DOCTOR WHO
AND THE GREEN DEATH
MALCOLM HULKE

Audiobook BBC Audio
Written by Malcom Hulke
Read by Katy Manning
RRP £17.99

SEPTEMBER'S BBC AUDIOBOOKS release, *The Green Death*, brings together everything that's great about the range. A good story in Malcolm Hulke's novelisation of Robert Sloman's original script; a strong reading by Katy Manning, who played companion Jo Grant in the original 1973 serial; and some evocative new music and effects from Simon E Power.

"Steeee-vens!"

First published in 1975, the novel takes liberties with the TV original. As with the television version, it's set in a small Welsh mining village where the toxic waste of a chemical refinery has created a plague of giant maggots – but, oh for the book's version of the story, with a giant wasp-like insect as impressive as the one seen on the cover of the first edition! The novel's main strength, however, is in its characterisation. Refinery director Dr Stevens, for example – a misguided bureaucrat on television, but in the book also a delightful snob, always keen to mention the Nobel Prize of his opponent Professor Jones '... as though it reflected on him personally to have such a celebrated enemy.'

Manning's first line as Jo turns the clock back over 30 years. She proves to be an excellent new reader to the range, offering a variety of Welsh accents for the story's locals and a charmingly bewildered Brigadier that's a cross between Boris Johnson and *Fawlty Towers*' Major Gowen.

Meanwhile, Power's musical soundscape strikes a menacing tone when the story descends down into the old Welsh mines, and a pastoral one for the surrounding countryside. With UNIT troops screeching to a halt in jeeps and the clanking machinery of the mine, it seems the Earth-bound adventure has again inspired one of the fullest soundtracks. **VB**

THE DWM REVIEW

» Companion Chronicles: The Doll of Death

DOCTOR WHO
THE COMPANION CHRONICLES

CD Audio Drama Big Finish
Starring Katy Manning
Writer Marc Platt
RRP £8.99

THE LATEST IN THE SERIES OF *The Companion Chronicles* sees Katy Manning return as Jo Grant, something she once memorably described as like trying to 'bottle lightning twice'. It's a feat that she almost achieves, even if she sounds more authentic as the husky Pertwee than as her girlish self. The pairing of the Third Doctor and Jo was perhaps *Doctor Who*'s best double-act – he's all arrogance and pith, she's tactful and emollient – so that any story that features only one of them feels a bit off-balance.

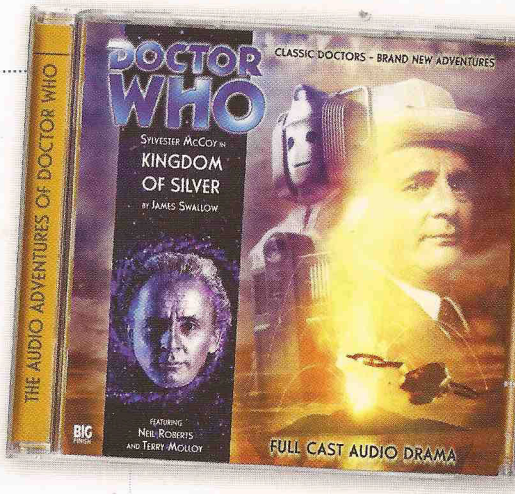
Jo was the quintessential 1970s companion, so it's entirely appropriate that *The Doll of Death* takes place against a backdrop of prawn cocktails and Steak Diane, with a plot that could have comfortably slotted alongside any one of those spooky children's serials that seem to have been on all the time throughout the decade. Indeed, the problem with *The Doll of Death* is that it's so heavy on the visual chills that it doesn't work well on audio.

Ghostly dolls and teddy bears, with their blank, button eyes, crawling slowly towards the camera, and phantom hounds racing hungrily after their quarry are the stuff of iconic television, fit to traumatise a nation of ten-year-olds. Describing these things robs them of their power, though, making them seem slightly ridiculous, like trying to convey the vivid terror of a nightmare in the cold light of day.

As a result, despite being an ambitious and potentially scary piece, *Doll of Death* ends up just missing the mark. What we're left with, however, is a very welcome encore from Katy Manning, and a reasonably interesting science-fiction time-travel story. **MM**

» Kingdom of Silver

Audio Drama Big Finish
Starring Sylvester McCoy, Terry Molloy, Neil Roberts
Written by James Swallow **RRP** £14.99


THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
CLASSIC DOCTORS - BRAND NEW ADVENTURES
SYLVESTER McCOY IN
KINGDOM OF SILVER
BY JAMES SWALLOW
BIG FINISH
FEATURING NEIL ROBERTS AND TERRY MOLLOY
FULL CAST AUDIO DRAMA

WHEN THE SEVENTH DOCTOR arrives on the planet Tassak looking for the perfect cup of tea, he instead finds a local power struggle in full swing, as the House of Argentia seeks to engage rival cadres in a peace conference that will bring stability in the wake of a devastating world war. These internal rivalries continue to bubble away in the background as the main story kicks in. Alien artefacts have been located on a sacred island known as the Heart. Giant, silver statues are buried in underground tunnels – and the Doctor soon recognises that Tassak is a Cyberman tomb-world waiting for its resurrection signal...

The problem with basing a story around *The Tomb of the Cybermen* is that the original itself is based on the 1930s' sequels to *The Mummy*, the most formulaic of all of Universal's horror movies. So what we have here is an audio indirectly inspired by 70-year-old films that weren't themselves very good at the time. *Tomb*'s strength comes from its impressive imagery and ominous opening instalments, and not the later episodes where the revived Cybermen don't really have much of a plan. *Kingdom of Silver* compensates by throwing in local politics and an android romance, to the extent that there's a lot of plot here, but which is all just a bit dull and follows a well-worn path: uncomprehending meddlers awake an ancient power that they cannot control, and end up being consumed by it. Once the Cybermen rise, it's odds on that they're going to start to convert the people of Tassak, that the Doctor will rail against their emotionless tyranny, and that they will be destroyed by an act of human courage – those very illogical notions of self-sacrifice that set us up above the monsters.

While the story may seem familiar, characterisation is very strong. The Seventh Doctor is a rather more playful character than of late, and James Swallow writes for his strengths. The Doctor is quizzical and wistful, and McCoy seems to be enjoying acting the part. His double act with the alien spy Temeter is the highlight of the play, and his breezy infiltration of the peace conference as 'the delegate of the House of Gallifrey' shows the same brazen cheek as in his best TV episodes. The melancholy music is very good indeed, the performances are all respectable, and the sound design is of the high standard we've come to expect from Big Finish. Like the Cybermen themselves, it's a very well packaged production-line piece. In fact, the only thing wrong with *Kingdom of Silver* is its singular lack of ambition in presenting us with little that dedicated listeners haven't heard previously.

The single-episode addendum, *Keepsake*, is more interesting. Featuring an enquiry into the conduct of two of the characters from the preceding play, it's an effective companion piece with a bitter edge to it, which rounds off this release in a very satisfactory, if unspectacular, manner. **MM**

> **'The Doctor is quizzical and wistful... and McCoy enjoys acting the part.'**

» The Ultimate Adventure

Audio Drama Big Finish
Starring Colin Baker, David Banks, Noel Sullivan
Written by Terrance Dicks **RRP** £14.99

COLIN BAKER
DAVID BANKS
THE AUDIO ADVENTURES OF DOCTOR WHO
POLICE BOX
DOCTOR WHO
THE STAGEPLAYS
BIG FINISH
THE ULTIMATE ADVENTURE

OVER THE YEARS, THIS REVIEWER has heard many a sniggering or dismissive reference to the 1989 stage play, creating a mental image of a high camp, low budget 'spectacular' that is to *Doctor Who* what the *Holiday Special* is to *Star Wars*. As a result, I came to *The Ultimate Adventure* with a cynical half-smile, expectations so low they were dragging round my ankles.

So, what to make of this, then? Firstly, it's surprising how elements of the play have cropped up recently in the TV series. There's the Cyberman/Dalek team-up, often suggested but first realised here. Writer Terrance Dicks understandably sees the Cybermen as little more than henchmen for the Daleks, but interestingly makes the Cybermen aware of their place in the pecking order and resentful of it. Then there are the scenes set in 10 Downing Street; the fact that the Doctor – yes, even the Sixth Doctor – seems irresistible to women (and is not necessarily as chaste as you'd think), and the miraculous powers of tea. There's also an ex-pop star who turns out to be really good at this acting lark. Noel Sullivan's French aristocrat, Jason (presumably the son of the Countess Kylie of *Moulin Rouge*) has a nice line in haughty put downs, and a thoroughly engaging manner, especially when he occasionally slips back into a Welsh accent – so much so that future adventures with him wouldn't be a bad idea.

Oh, and then there are the songs. Since the Christmas Special musical interlude has become *de rigueur*, it doesn't come as much of a shock to hear characters burst into song during the course of the story, especially as the female companion, Crystal, is a nightclub singer and two of the three songs are performances in bars or clubs (the third, the only 'stage musical moment', is rather less plausible). It's just a shame that some of the lyrics are so excruciating. When Bar Galactica hostess Madam Delilah declares of her mercenary customers "no job is too large, no job is too small, we'll roll up our sleeves and tackle them all" it makes them sound less like hard-bitten gunslingers, and more like the *Ground Force* team. And I'm intrigued to know what on earth 'tentacular vernacular' might mean. The score for all three is utterly inoffensive and entirely unmemorable, like cheesy Euro-pop from any time in the last 20 years.

In comparison to TV *Doctor Who*, the script of *The Ultimate Adventure* isn't really very good. The story jumps all over the place and never really develops into anything interesting. But that was never the point. As a stage spectacle, on the evidence here, I would have loved to have seen this aged 10. It's fun, there are Daleks and Cybermen, no boring interludes and lots of things going on. I only wish it had visited Worcester... **MM**

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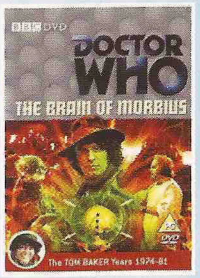

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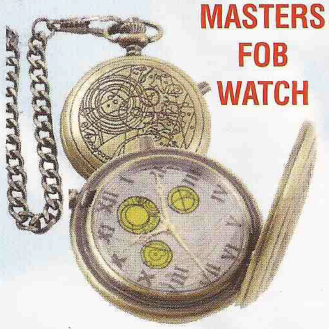

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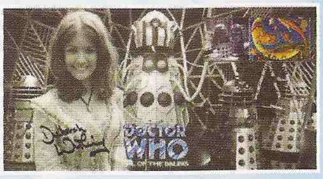

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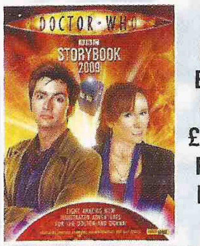

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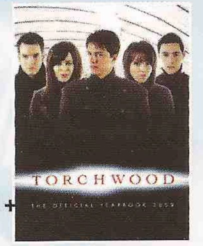

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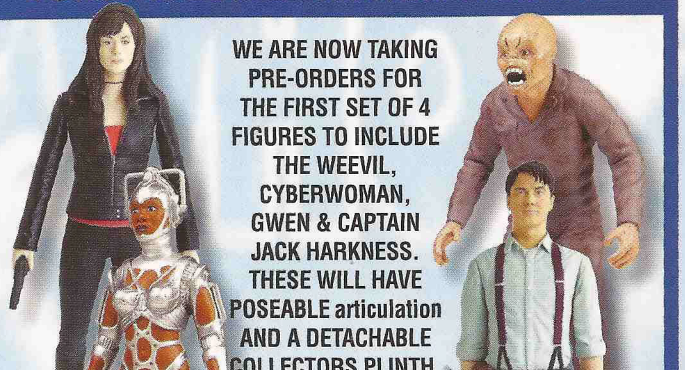

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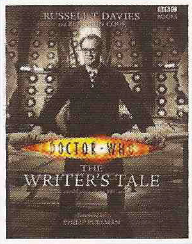

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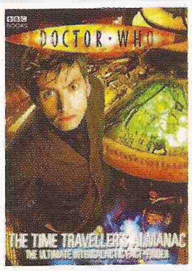

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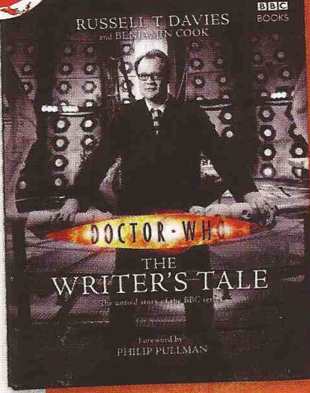
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THE WRITER'S TALE
Foreword by PHILIP PULLMAN

A unique look at a the production of *Doctor Who*, *The Writer's Tale* is a candid and in-depth discussion between Russell T Davies and **DWM** journalist Benjamin Cook. Thanks to BBC Books, we have **TEN** copies of this massive 512-page tome, worth £30 each, to give away. So for your chance to win, answer the following question correctly:

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Which famous Indian does the Doctor meet in *Ghosts of India*?
a) Mohandas Gandhi
b) Shilpa Shetty
c) Big Chief Sitting Bull

To enter, call 09011 542 223, or by post, marking your entry: I DON'T WANT TO SEE A GHOST, IT'S THE SIGHT THAT I FEAR MOST, I'D RATHER HAVE A PIECE OF TOAST, WATCH THE EVENING NEWS

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The *New Adventures* box set, from BBC Audio, is out now price £25.00. The set features three talking books, all available for the first time: *The Many Hands* (read by David Troughton), *Snowglobe 7* (read by Georgia Moffett) and *Martha in the Mirror* (read by Freema Agyeman). To have a chance of winning one of **FIVE** copies, simply answer this:

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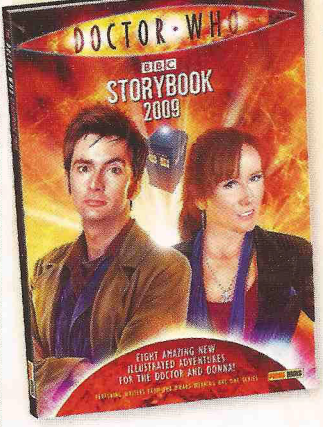
Who did Georgia Moffett play in the last series of *Doctor Who*?
a) Jenny
b) Penny
c) General Cobb

To enter, call 09011 542 221, or by post, marking your entry: HELLO BOYS!

Doctor Who Storybook 2009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What's Donna's surname?
a) Summer
b) Noble
c) Kebab

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Which of the Doctor's old enemies appeared in *Seven Keys to Doomsday*?
a) The Cybermen
b) The Daleks
c) Yarek, leader of the alien Voord

To enter, call 09011 542 222, or by post, marking your entry: TREVOR MARTIN *IS* THE DOCTOR!

HOW TO ENTER...

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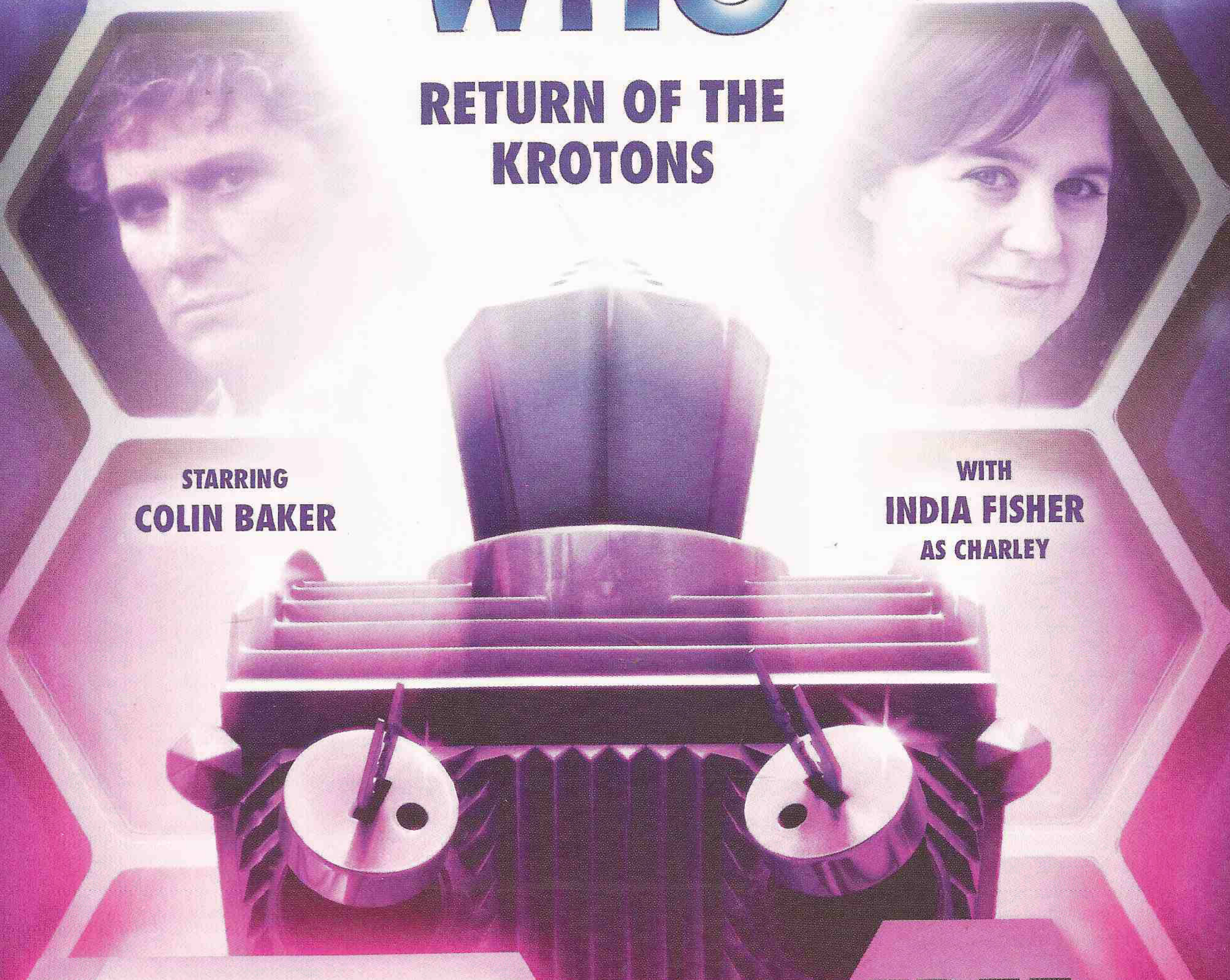

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WHO ON EARTH ARE...

Daniel Anthony, Thomas Knight and Anjli Mohindra on *The Sarah Jane Adventures*...

The Sarah Jane kids

Luke and new friend Rani are soon getting into all sorts of trouble together...

Hello, Daniel. We've got a lot to squeeze on to the back page this month, so please answer these questions concisely.
DA: "Right. Okay."

Are you anything like your character in *The Sarah Jane Adventures*?
"I guess I'm like Clyde in that I'm laid back. But when Clyde gets scared, he makes a joke – and I'd never do that! I'm a complete and utter wuss."

What's Clyde's relationship with Rani, the new girl on Bannerman Road?
"I think he fancies Rani quite a lot, but he's not going to tell anyone that, because he's Clyde, he's cool, he's not going to show a softer side. Apparently, all the girls love Clyde."

Do you get lots of fan mail?
"I get a bit, but mostly it's from 40-year-old men who just really love *Doctor Who*. I write back sometimes, but some of them are too strange. I know it sounds really bad. I got a letter from one guy who said that he dresses his kids up as Doctor Who. They don't like dressing up, but he makes them, and then he films them doing *Doctor Who* stuff."

I hope you reported him to Social Services.
"Nah, I sent him an autograph."

Thank you, Daniel. *Next!* Hello, Thomas. How's school?
TK: "Hard work. I still have to be tutored on set, too. In between scenes, I do schoolwork."

Is it easy to switch from one to the other?
"It's fine. You know some actors really pump themselves up before scenes, they'll be in character for ages beforehand...? Well, I don't do that."

You're not method?
"No, I'm not a good actor."

I didn't say that!
"[Laughs] I just jump straight in. They say action, and I say all these funny long words."

> **"I thought I had to learn all my lines for the read-through – which I didn't. That's what I was told!"** Anjli

Did you enjoy watching yourself in this year's *Doctor Who* series finale?
"Um..."

You didn't miss it?! What on Earth was more important?
"I was at a party with some friends and we were... you know, having fun and stuff. I don't tend to watch myself on the telly. It makes me feel self-conscious."

Did you enjoy filming it, though?
"I was so excited. I thought, I'm going to do loads of really cool scenes with the Doctor! But all my scenes were in the attic. I was really disappointed. But I'm not going to cry."

Has Luke changed since we last saw him?
"He's a bit taller. I'm quite proud of that. And his costumes aren't as plain. He's getting a bit of funk in him."

How did you take the news that Yasmin Paige [Maria] wasn't coming back for the full second series?
"Devastated. We were bricking it a bit. We didn't know if it'd be the same with a new character, but Anjli is just so lovely. It's not like she's replaced Yaz."

Thank you, Thomas. Speaking of which... hello, Anjli.
AM: "Lovely to meet you. I'm a bit nervous."

Aw, don't be. You're amongst friends. How are you settling into the role of Rani?
"It's all happened so quickly. It feels like yesterday I arrived, terrified. I thought I had to learn my lines for the read-through, which I didn't. That's what Michael [Kerrigan, director] had told me. This is my first big job, so I believed everything he said."

What was the first thing you did when you found out you'd got the part?
"I assumed that there had been a big mistake, that they'd got the wrong person. The next thing I did was take all the really bad photos of me off Facebook, in case any seven-year-olds find my profile. Because we had role models when we were that age – you looked up to Britney, and suddenly there she was hanging out of a car, with everything on show, and it really disappoints you."

I never looked up to Britney.
"I didn't. [Laughs] I'm just using her as an example."

You're 18, playing 15. Are people shocked when they see you in the bar after work?
"Yeah, everyone's like, 'Hold on, is that right?' But I really let my child side out on set, because Danny, Tommy and me, we all just behave like we're five again. Tommy is the youngest [he's 15], but he's the most mature."

Doesn't he feel left out when you and Danny are out drinking?
"It's difficult for him. But we try not to let him feel that he's missing out. This Saturday, we're all going to have a sleepover and go play knock-a-door-run."

Is that true, Anjli?
"Yes! We're going to run around Cardiff with water pistols, squirting everybody in high heels who can't chase us." DWM

Daniel, Thomas and Anjli were talking to Benjamin Cook. The Sarah Jane Adventures is on BBC One and CBBC every Monday afternoon.

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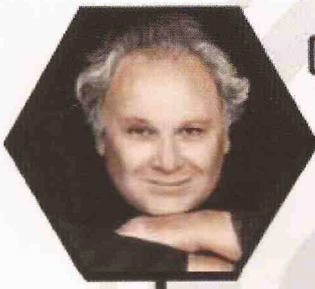

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